

MUSIC - UNIVERSITY OF TORONTO



3 1761 04872 5865

M


1503

W363F72

1872

c. 1

MUSI



TATTERSALL.



UNIVERSITY OF TORONTO



Presented to the
FACULTY OF MUSIC LIBRARY

by

Kreena Laing

DER FREISCHÜTZ.

(IL FRANCO ARCIÉRO.)

Opera

IN THREE ACTS

BY

WEBER.

(WITH ITALIAN, ENGLISH AND GERMAN WORDS.)

EDITED BY ARTHUR SULLIVAN AND J. PITTMAN.

BOOSEY AND CO., LONDON AND NEW YORK.

KENNY & CO.,

TYPOGRAPHICAL MUSIC, STEAM MACHINE AND GENERAL PRINTERS,

25, CAMDEN ROAD CAMDEN TOWN, LONDON N.W.



INDEX.

ACT I.

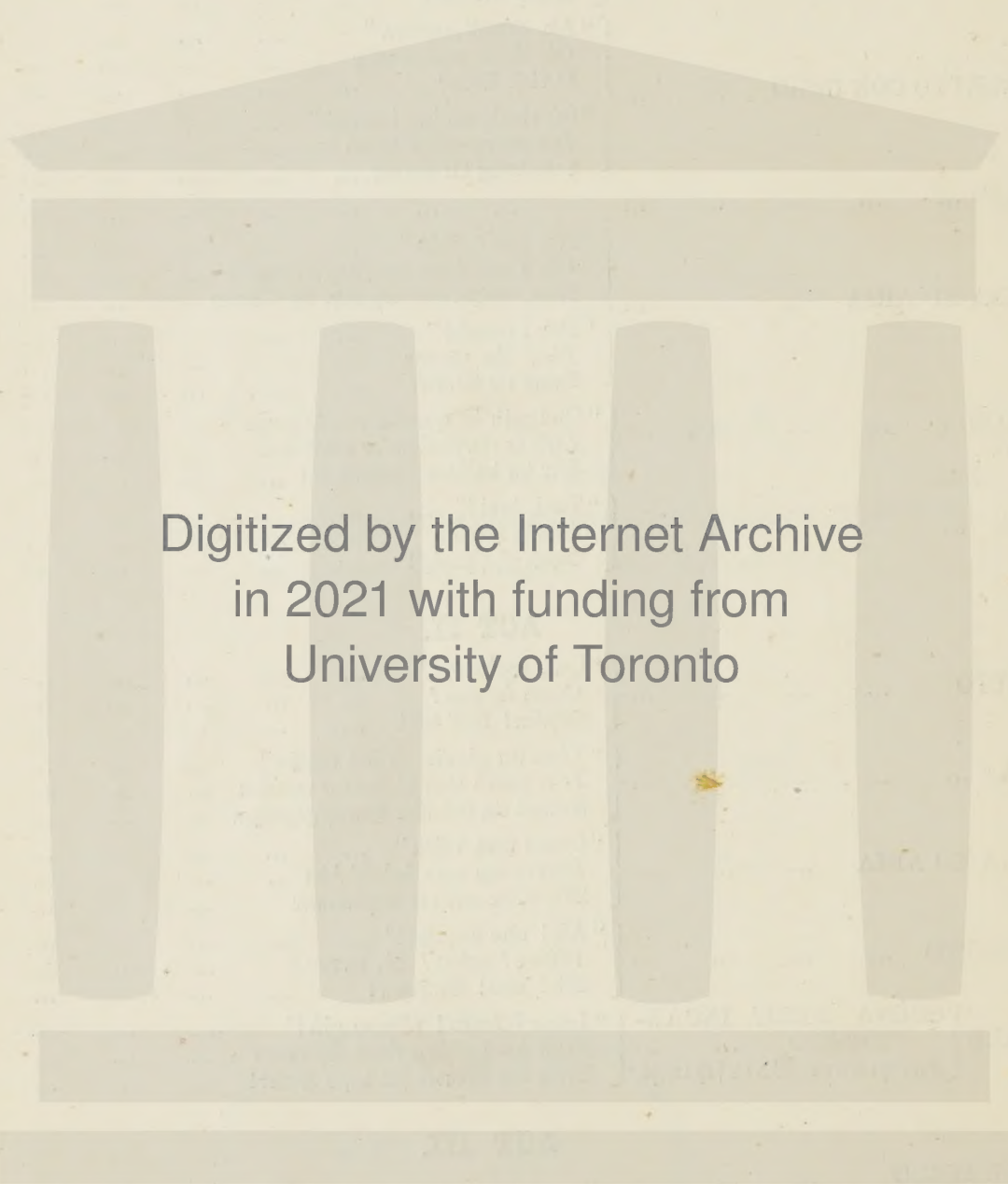
	OVERTURE		PAGE
		1	1
No. 1.	A. CORO D'INTRODUZIONE	{ "Vittoria!" Victoria! Victoria! }	13
	B. MARCIA		19
	C. ARIA CON CORO... ..	{ "Guarda a me" Why, good people? Schau' der Herr }	20
No. 2.—TERZETTO CON CORO		{ "Ah, quest' aurora" Oh, dark and dreary O diese Sonne... .. }	27
		{ "Sù rimbombino i corni" Let merry-ton'd horns Laßt lustig die Hörner }	38
No. 3.—VALSO			52
No. 4.—SCENA ED ARIA		{ "No, più soffrir" Oh, I can bear my fate no longer Nein, länger trag' ich nicht die Qualen... .. }	53
		{ "Per i boschi" Thro' the forests Durch die Wälder }	54
No. 5. { RONDÒ... ..		{ "Quaggiù in questa val di pene" Life is darken'd o'er with woe Hier im ird'schen Jammerthal }	62
	Lied		
No. 6.—ARIA		{ "Taci, taci!" Haste, haste! Schweig', schweig'! }	69

ACT II.

No. 7.—DUETTO		{ "Qui, furbone!" Come, be gay! Schelm! halt' fest! }	
No. 8.—ARIA		{ "Vien un giovin di bel taglio" If a youth should meet a maiden Kommt ein schlanter Bursch gegangen }	82
No. 9.—SCENA ED ARIA		{ "Come una volta" Before my eyes beheld him Wie nahte mir der Schlummer }	90
No. 10.—TERZETTO		{ "Ah! che ascolto!" Where! what! oh, terror! Wie! was! Entsetzen! }	102
No. 11.—FINALE { SCENA DELL' INCAN-		{ "Luna è fosca! pianse già!" Milk hath fallen from the moon Milch des Mondes fiel auf's Kraut! }	117
	TESIMO		
	Furchtbare Waldschucht.		

ACT III.

No. 12.—INTERMEZZO			138
No. 13.—CAVATINA		{ "E se la nube" Tho' clouds by tempests Und ob die Wolke }	141
No. 14.—ARIETTA		{ "La Nonna mia" My Aunt, poor soul Einst träumte meiner selgen Base }	145
No. 15. { RONDA DELLE PARANINFE		{ "Noi t'adorniam" A bridal wreath Wir winden dir den Jungfernfranz }	155
	Volkslied.		
No. 16. { CORO DI CACCIATORI		{ "Che supera al mondo?" What equals on earth? Was gleicht wohl }	162
	Jäger-Chor.		
No. 17.—FINALE		{ "Vedi! vedi!" See, oh see! Schaut! o schaut }	175



Digitized by the Internet Archive
in 2021 with funding from
University of Toronto

DER FREISCHÜTZ.

Thursday 11th March 1875

DRAMATIS PERSONÆ.

UGO (Principe di Boemia)	...	...	...	...	...	...	Tenore.
MARZIO (Capo Caccia)	...	...	...	...	...	...	Basso.
RESEDA (Sua figlia)	...	...	...	...	...	...	Soprano.
ANNETTA (Congiunta di Reseda)	...	...	...	...	...	...	Soprano.
GASPARO (Primo cacciatore)	...	...	...	...	...	...	Baritono.
GIULIO (Secondo cacciatore)	...	...	...	...	...	...	Tenore.
SAMIEL (Il nero cacciatore)	...	...	...	...	...	...	Parlante.
UN EREMITA	...	...	...	...	...	...	Basso.
KILIANO (Ricco Contadino)	...	...	...	...	...	...	Baritono.
UNA PARANINFA	...	...	...	...	...	...	Soprano.
CORO—							
PARANINFE	...	...	...	...	...	...
CACCIATORI E CONTADINI.							
FANTASMI.							

<i>Rinaldini</i>	OTTOCAR (Reigning Prince of Bohemia)	...	...	...	...	...	Tenore. <i>Rinaldini</i>
<i>Zoboli</i>	CUNO (Chief Ranger)	...	...	...	...	...	Basso. <i>Zoboli</i>
<i>Tubino</i>	AGNES (his daughter)	...	...	...	...	...	Soprano. <i>Tubino</i>
<i>Tubelli Rottini</i>	ANNE (Cousin of Agnes)	...	...	...	...	...	Soprano. <i>Tubelli Rottini</i>
<i>Behrens</i>	CASPAR (First huntsman)	...	...	...	...	...	Baritono. <i>Behrens</i>
<i>Rignardi</i>	RODOLPH (Second huntsman)	...	...	...	...	...	Tenore. <i>Rignardi</i>
<i>Cosca</i>	ZAMIEL (The Fiend Huntsman)	...	...	...	...	...	Parlante.
<i>Casaboni</i>	A HERMIT	...	...	...	...	...	Basso. <i>Cosca</i>
<i>Rauermisch</i>	KILIAN (A rich Peasant)	...	...	...	...	...	Baritono. <i>Casaboni</i>
	A BRIDESMAID	...	...	...	...	...	Soprano. <i>Rauermisch</i>
	CHORUS—						
	BRIDESMAIDS	...	...	...	...	...
	HUNSMEN AND PEASANTS.						
	PHANTOMS.						

Ottocar (Regierender Graf)	...	...	...	...	...	...	Tenore.
Cuno (Gräflicher Erbförster)	...	...	...	...	...	...	Basso.
Agathe (Seine Tochter)	...	...	...	...	...	...	Soprano.
Mennchen (Eine junge Verwandte)	...	...	...	...	...	...	Soprano.
Caspar (Erster Jägerbursche)	...	...	...	...	...	...	Baritono.
Max (Zweiter Jägerbursche)	...	...	...	...	...	...	Tenore.
Samiel (Der schwarze Jäger)	...	...	...	...	...	...	Parlante.
Ein Eremit	...	...	...	...	...	...	Basso.
Kilian (Ein reicher Bauer)	...	...	...	...	...	...	Baritono.
Eine Brautjungfer	...	...	...	...	...	...	Soprano.
Chor—							
Brautjungfern...	...	...	...	...	...	...
Jäger und Landleute.							
Erscheinungen.							

NOTE.—It is necessary to observe that in the English Dialogue the name Rodolph is sometimes substituted for Max Both have been used indifferently, and this use is retained. The German (original) and Italian names of the characters have been used throughout the work—these will be an ample guide to the English reader, bearing in mind that—

GIULIO (Max) is RODOLPHO or MAX in the English version; GASPARO (Caspar) is CASPAR; MARZIO (Cuno) is CUNO; KILIANO (Kilian) is KILIAN; UGO (Ottocar) is OTTOCAR; SAMIEL (Samiel) is ZAMIEL; RESEDA (Agathe) is AGNES; ANNETTA (Mennchen) is ANNE, etc.

CUNO, chief huntsman to PRINCE OTTOCAR, has promised his daughter AGNES in marriage to the best marksman at a shooting match which is to take place in presence of the Prince. RODOLPH, a young huntsman in the employ of Cuno, has long paid his addresses to the youthful Agnes, by whom his love is returned; but being unlucky in his shooting on the day before the trial both lovers are much depressed. Among the huntsmen of the Court is one CASPAR, a morose, evil-minded man, who has entered into a league with ZAMIEL, a fiend, to become his victim at a given time on condition of receiving seven magic bullets unerring

in their aim. This term expires on the day of trial unless he procures a new victim, when his life is to be prolonged. The ill-luck of Rodolph induces Caspar to practice his art upon the young lover. He tells him of certain charmed bullets by which he cannot fail to hit the mark, and at once offers proof by giving Rodolph his gun which he requests him to fire as an eagle at a great height is passing. Rodolph is now desirous to possess some of these magic bullets, and agrees to meet Caspar at midnight in the Wolf's Glen and there to cast them. He arrives at the lonely spot when, amidst a series of inconceivable horrors, the incantation takes place, the charmed bullets are cast—six are to reach their mark, the seventh is to be directed by the fiend to the breast of Agnes. Having secured the new victim, Caspar obtains his respite.

On the day of trial Agnes awakes with uneasy thoughts, for she has had dreams full of omens, which she relates to ANNE.

The bridesmaids arrive and are about to array Agnes in her bridal dress, when to her horror it is discovered that a black wreath has by some accident been substituted for the white flowers of the bride.

The trial now takes place before the Prince and his Court. Rodolph is successful, when at length he is desired by Ottocar to shoot either an eagle passing by, or a dove hovering near a thicket. He aims at the dove, and Agnes who has been concealed behind the thicket is struck. She falls apparently dead, but through the supernatural agency of a holy Hermit her life has been spared, and Zamiel's power made harmless. Having thus failed, the fiend claims his former victim; and Caspar dies reviling all around him.

An explanation is demanded from Rodolph, who owns his fault, and is banished by the Prince from his territories. By the intercession of the Hermit, however, he is pardoned on condition of his proving his return to the paths of virtue, and with a hymn of thanksgiving is united to Agnes.

The scene is laid in Bohemia, at the period of the close of the thirty-years' war.

In presenting a new Edition of Weber's *chef d'œuvre*, it may be stated that this is the first attempt to publish the Opera in a perfect form with Italian words. The drama is here given in all its completeness in Italian as well as in German and English, while particular care has been taken that the music does not suffer in its adaptation to the three languages.

To assist in the legibility of the text, the German words have been set up in a German type, obtained expressly for this work.

The English version which has been used is the same that has kept the stage since the first performance of the Opera in London.

The publishers take this opportunity of adding a translation of the celebrated song "*Und ob die Wolke*," which was made for them many years ago by the late Thomas Campbell. It is now printed for the first time.

Though clouds around yon sun may lower,
He still abides in Heaven's expanse,
Still o'er us reigns a hallow'd power,
Nor bows the world to blindfold chance,
A pure eternal eye above
Looks down on all, and looks with love.

O'er me—let whatsoever befall me,—
That father's sheltering arm is cast,
E'en though his voice should homeward call me,
And though this morn should shine my last,
There is a pure bright eye above
To watch me with eternal love.

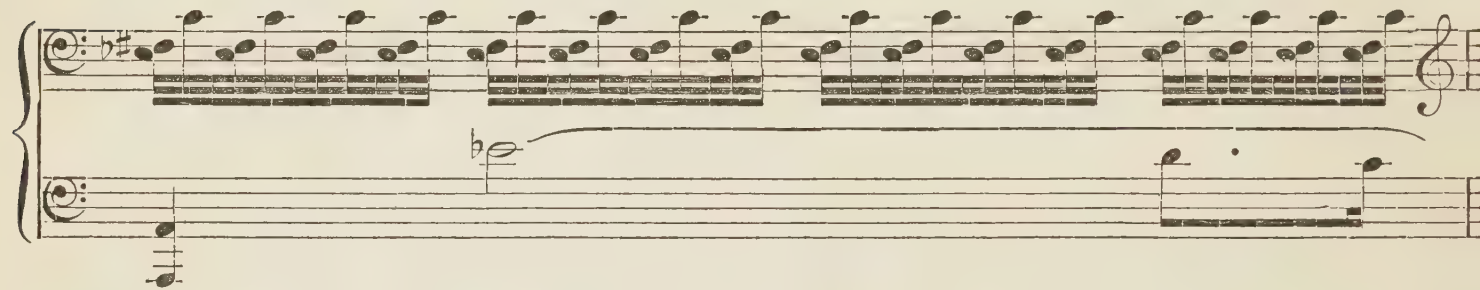
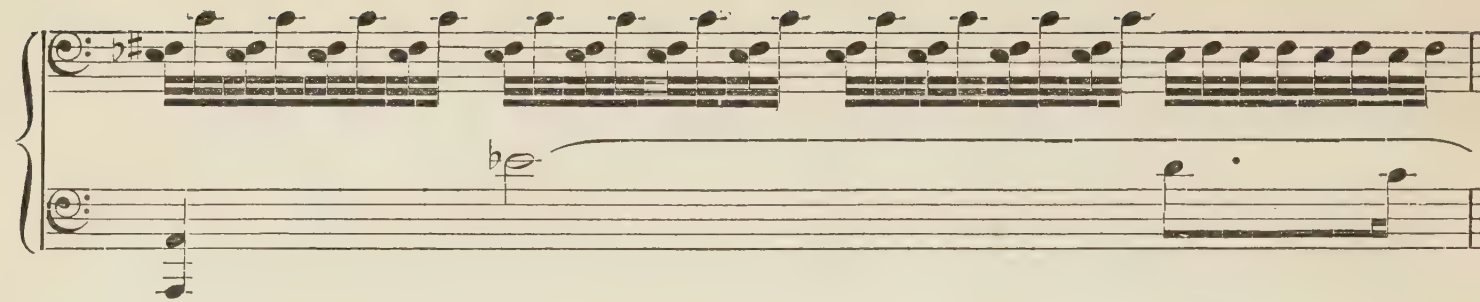
THOMAS CAMPBELL.

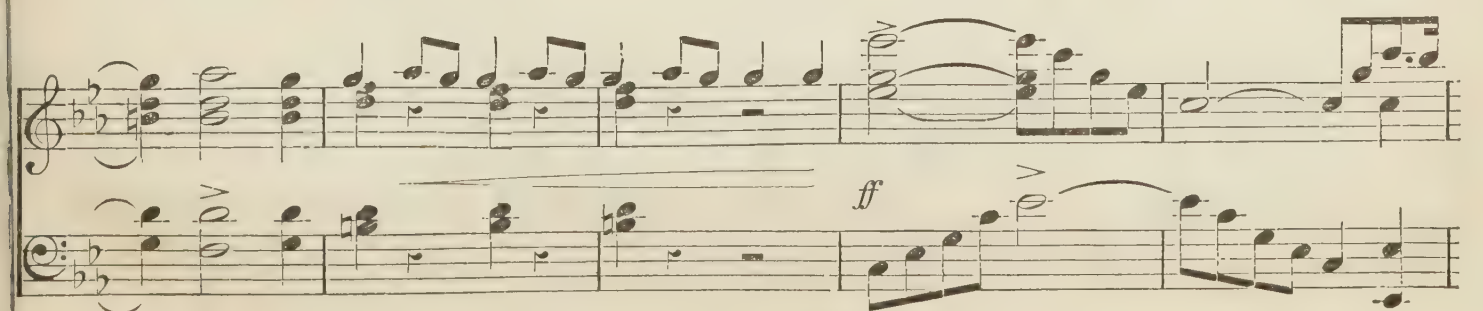
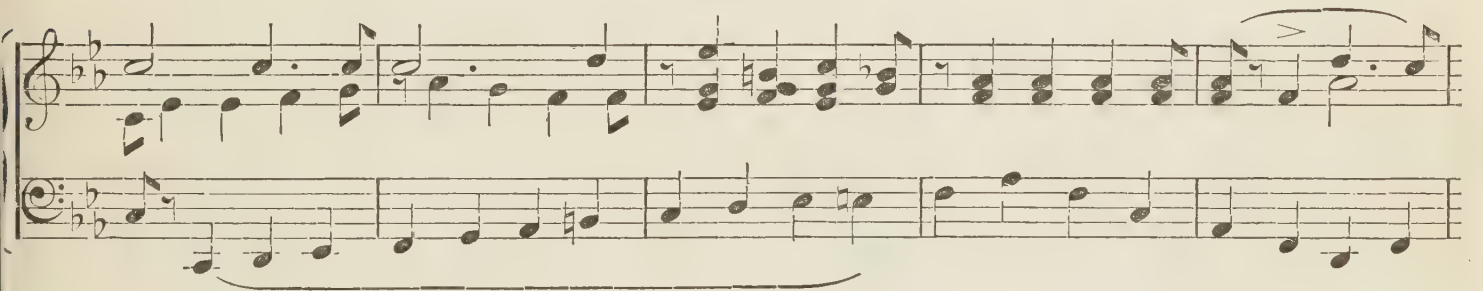
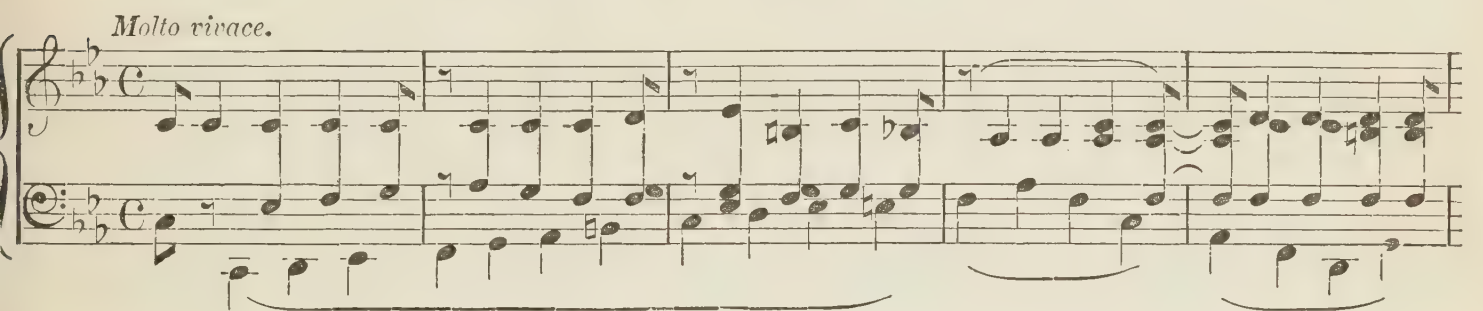
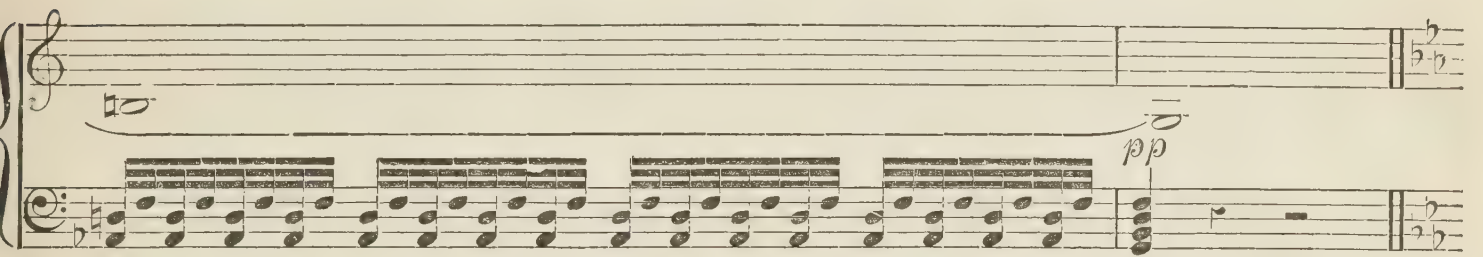
OVERTURE.

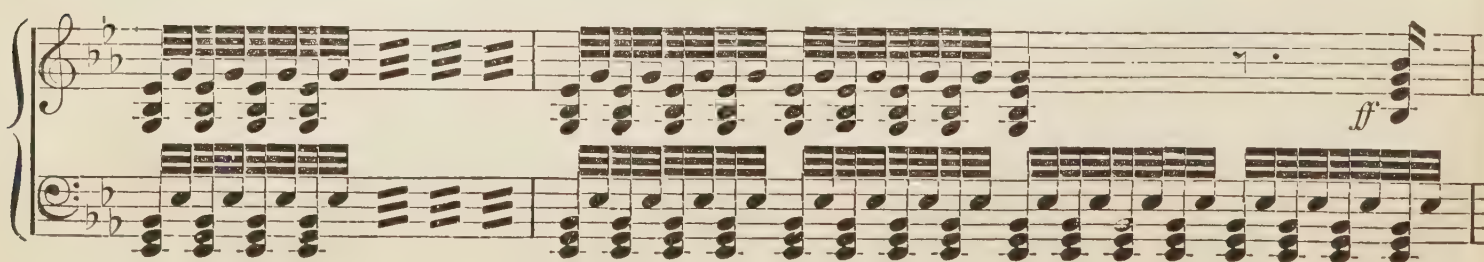
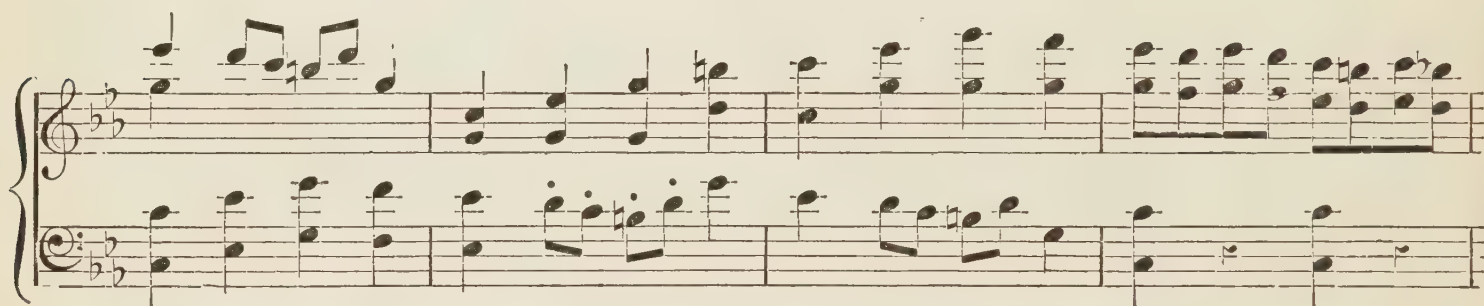
Adagio.

PIANO.

The musical score is written for piano and consists of six systems of music. The first system is marked 'Adagio' and includes dynamic markings *p*, *f*, *p*, *f*, and *pp*. The notation includes treble and bass staves with various musical symbols such as notes, rests, and slurs. The subsequent systems continue the melodic and harmonic development, with the fifth system featuring a *mf* marking. The final system concludes the piece with a double bar line.





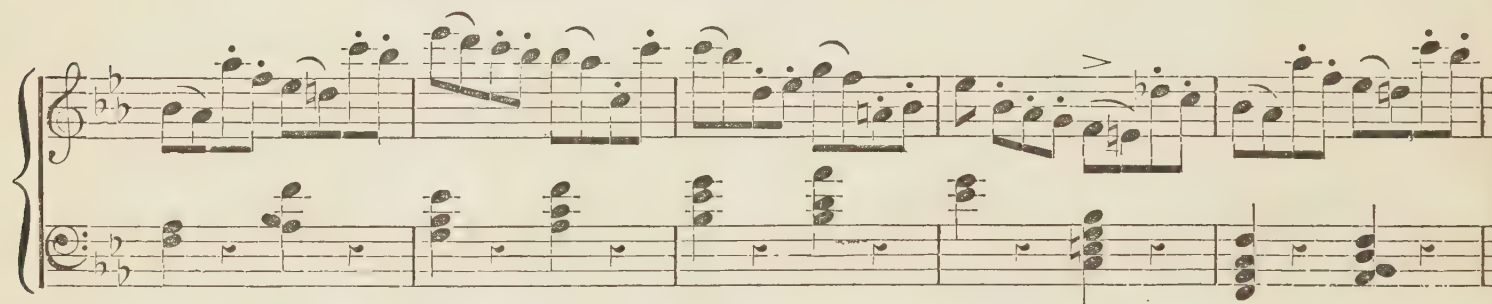
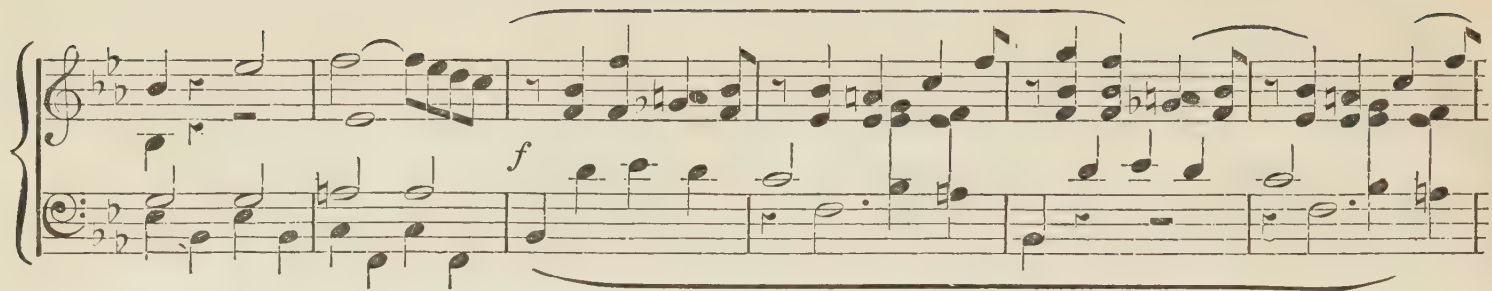


con molta passione.

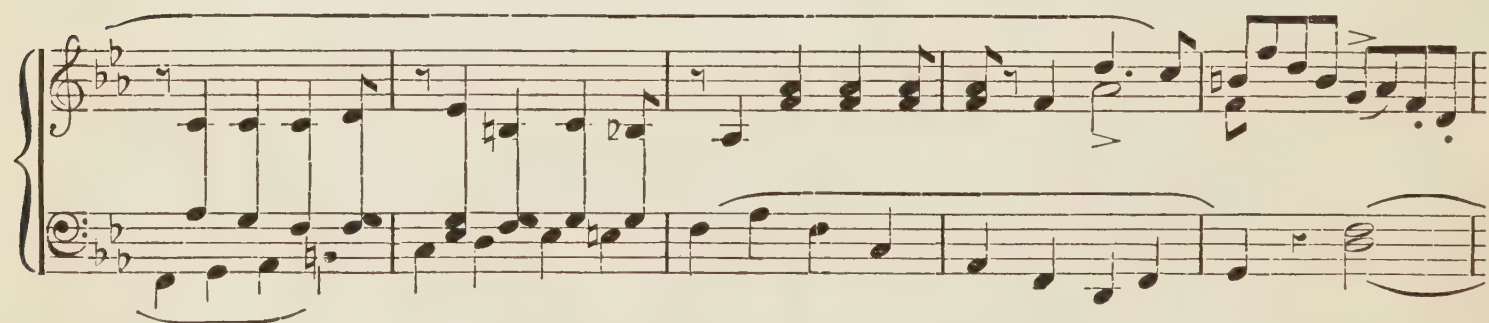
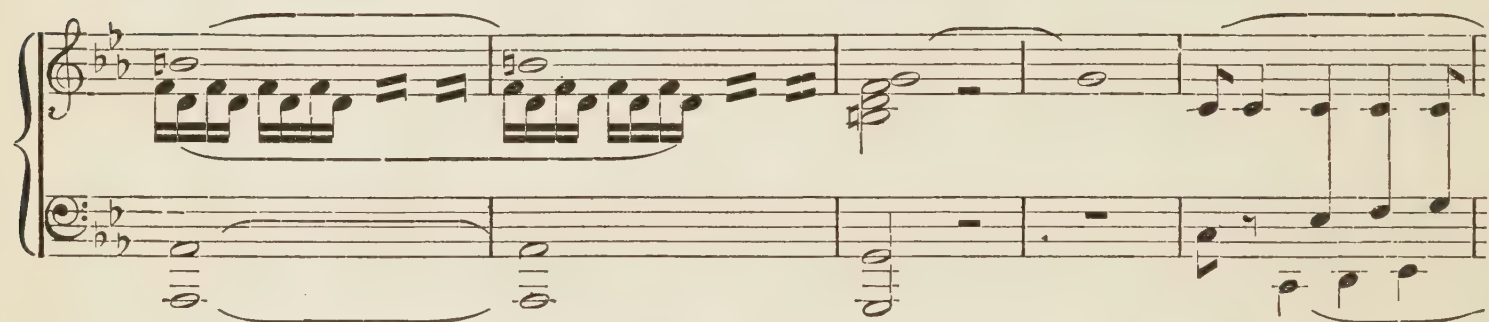
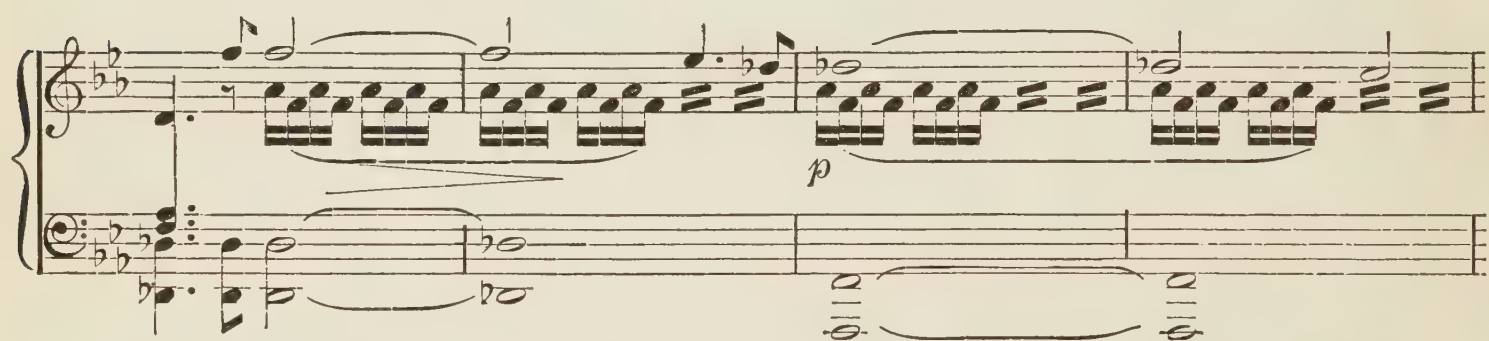
f

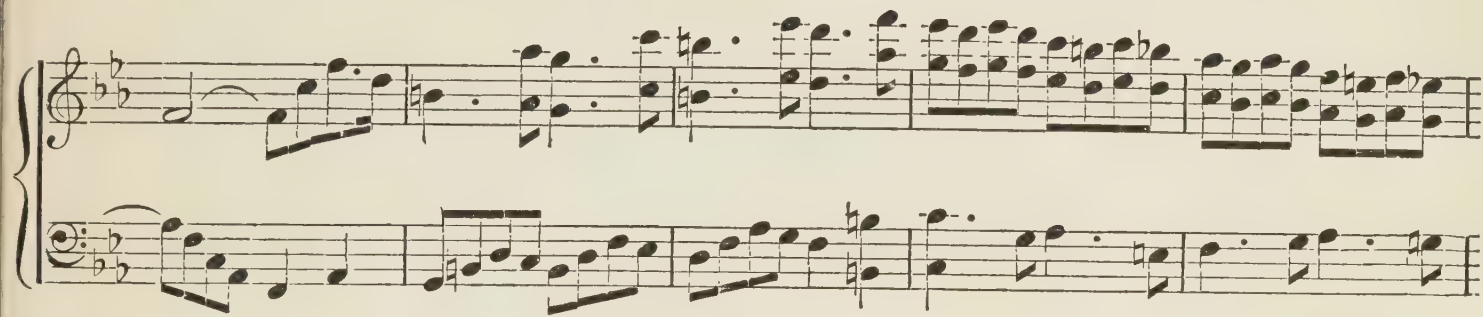
mp

dolce.



This page contains six systems of musical notation, each consisting of a piano (piano) staff and a violin (violin) staff. The music is written in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system shows a melodic line in the violin and a supporting bass line in the piano. The second system features a more complex texture with sixteenth-note patterns in the violin. The third system includes a forte (*ff*) dynamic marking. The fourth system shows a continuation of the melodic and harmonic development. The fifth system features a piano (*p*) dynamic marking and a *dol.* (dolando) instruction. The sixth system concludes the page with a final cadence. The page is numbered 7 in the footer.







8va.....

ff

This system shows the beginning of a musical piece. The treble staff starts with a melodic line, followed by a series of chords marked '8va.....'. The bass staff begins with a rest, then enters with a rhythmic accompaniment of eighth notes. A forte dynamic marking 'ff' is placed between the staves.

8va.....

ff

The second system continues the piece. The treble staff features a series of chords marked '8va.....' followed by a melodic phrase. The bass staff continues its rhythmic accompaniment. A forte dynamic marking 'ff' is present.

ff

The third system shows a continuation of the musical texture. The treble staff has a melodic line with some grace notes. The bass staff provides a steady accompaniment. A forte dynamic marking 'ff' is at the beginning.

The fourth system continues the musical development. The treble staff has a melodic line with grace notes. The bass staff continues with its accompaniment.

The fifth system shows further musical progression. The treble staff has a melodic line with grace notes. The bass staff continues with its accompaniment.

sf

The sixth system concludes the page. The treble staff has a melodic line with grace notes. The bass staff continues with its accompaniment. A sforzando dynamic marking 'sf' is present.

The first system of musical notation for piano, featuring a treble and bass staff. The treble staff begins with a series of chords and a melodic line, while the bass staff provides a harmonic accompaniment with chords and a steady eighth-note pattern.

The second system of musical notation for piano. It includes the annotation "8va....." above the treble staff, indicating an octave shift. The system concludes with the instruction "loco." above the treble staff. The musical notation continues with complex chordal textures and melodic fragments.

The third system of musical notation for piano, showing further development of the harmonic and melodic themes. The treble staff features more active melodic lines, while the bass staff maintains a consistent accompaniment.

The fourth system of musical notation for piano. This system is characterized by dense, rapid chordal passages in both the treble and bass staves, creating a rich harmonic texture.

The fifth system of musical notation for piano. The treble staff shows a melodic line with some grace notes, while the bass staff continues with a complex, rhythmic accompaniment.

The sixth system of musical notation for piano, the final system on the page. It features a series of chords and melodic fragments, ending with a double bar line. The notation is dense and detailed, typical of a piano score.

RECITATIVO.

CONTADINI.—Ah, ah, bravo! ben esito!
 PEASANTS.—Ha, ha, bravo! capitally hit!
 Bauern.—Ah! ah!—brav; herrlich getroffen!

GIULIO.—Ti do il buon prò, contadino!
 Success to thee, Peasant
 Mar.—Glück zu, Bauer!

No. 1.

CORO D' INTRODUZIONE.

Molto vivace.

PIANO.

p

cresc.

f

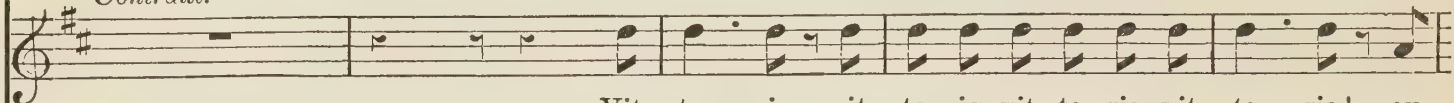
f

Soprani.



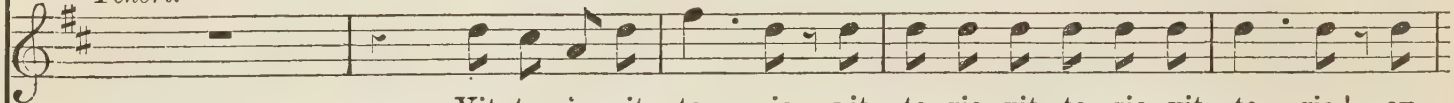
Vit - to - ria, vit - to - ria, vit - to - ria, vit - to - ria! ev -
 Vic - to - ria, let fame to the mas - ter be giv - en, his
 Vic - to - ria, Vic - to - ria! der Mei - ster soll le - ben, der

Contralti.



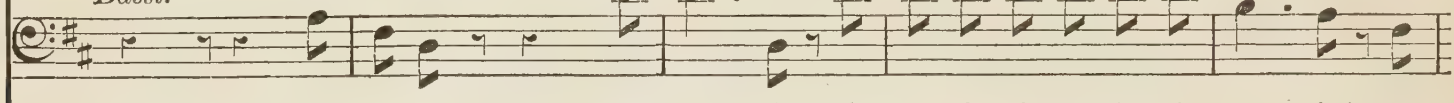
Vit - to - ria, vit - to - ria, vit - to - ria, vit - to - ria! ev -
 Vic - to - ria, let fame to the mas - ter be giv - en, his
 Vic - to - ria, Vic - to - ria! der Mei - ster soll le - ben, der

Tenori.

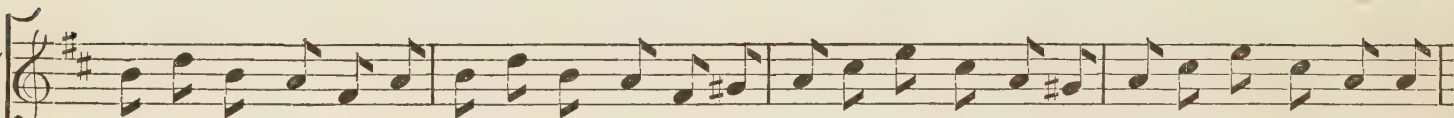


Vit - to - ria, vit - to - ria, vit - to - ria, vit - to - ria, vit - to - ria! ev -
 Vic - to - ria, vic - to - ria, let fame to the mas - ter be giv - en, his
 Vic - to - ria, Vic - to - ria, Vic - to - ria! der Mei - ster soll le - ben, der

Bassi.



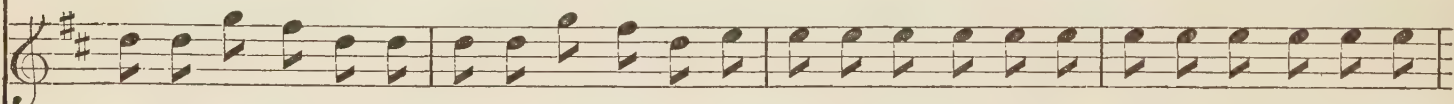
Vit - to - ria, vit - to - ria, vit - to - ria, vit - to - ria, vit - to - ria! ev -
 Vic - to - ria, vic - to - ria, let fame to the mas - ter be giv - en, his
 Vic - to - ria, Vic - to - ria, Vic - to - ria! der Mei - ster soll le - ben, der



- vi - va il ma - e - stro, ev - vi - va il ma - e - stro, di lui non e - si - ste ar - cie - ro più de - stro! nei
 ri - fle the star of the tar - get hath ri - ven, his ri - fle the star of the tar - get hath ri - ven, lo!
 waf - fer dem Stern - lein den Rest hat ge - ge - ben! der waf - fer dem Stern - lein den Rest hat ge - ge - ben! ihm



- vi - va il ma - e - stro, ev - vi - va il ma - e - stro, di lui non e - si - ste ar - cie - ro più de - stro! nei
 ri - fle the star of the tar - get hath ri - ven, his ri - fle the star of the tar - get hath ri - ven, lo!
 waf - fer dem Stern - lein den Rest hat ge - ge - ben! der waf - fer dem Stern - lein den Rest hat ge - ge - ben! ihm



- vi - va il ma - e - stro, ev - vi - va il ma - e - stro, di lui non e - si - ste ar - cie - ro più de - stro! nei
 ri - fle the star of the tar - get hath ri - ven, his ri - fle the star of the tar - get hath ri - ven, lo!
 waf - fer dem Stern - lein den Rest hat ge - ge - ben! der waf - fer dem Stern - lein den Rest hat ge - ge - ben! ihm



- vi - va il ma - e - stro, ev - vi - va il ma - e - stro, di lui non e - si - ste ar - cie - ro più de - stro! nei
 ri - fle the star of the tar - get hath ri - ven, his ri - fle the star of the tar - get hath ri - ven, lo!
 waf - fer dem Stern - lein den Rest hat ge - ge - ben! der waf - fer dem Stern - lein den Rest hat ge - ge - ben! ihm



bo - schi, nei mon - ti ri - suo - ni la glo - ria,
 he hath no peer, go seek far or near,
 glei chet kein Schütz' von fern und von nah!

bo - schi, nei mon - ti ri - suo - ni la glo - ria,
 he hath no peer, go seek far or near,
 glei chet kein Schütz' von fern und von nah!

bo - schi, nei mon - ti ri - suo - ni la glo - ria,
 he hath no peer, go seek far or near,
 glei chet kein Schütz' von fern und von nah!

bo - schi, nei mon - ti ri - suo - ni la glo - ria, nei
 he hath no peer, go seek far or near, vic -
 glei chet kein Schütz' von fern und von nah! Die

ff

la glo - ria, la glo - ria del
 vic - to - ria, vic - to - ria, vic -
 Die - to - ria! Die - to - ria, Die -

la glo - ria, la glo - ria del
 vic - to - ria, vic - to - ria, vic -
 Die - to - ria! Die - to - ria, Die -

la glo - ria, la glo - ria del
 vic - to - ria, vic - to - ria, vic -
 Die - to - ria! Die - to - ria, Die -

mon - ti ri - suo - ni la glo - ria, nei mon - ti ri - suo - ni la glo - ria del
 - to - ria, vic - to - ria, vic - to - ria, vic - to - ria, vic - to - ria, vic -
 - to - ria, Die - to - ria, Die - to - ria, Die - to - ria, Die - to - ria, Die -

bra - vo Ki - lia - no! vit - to - ria, vit - to - ria, nei
 to - ria, let fame to the mas - ter be gi - ven, his
 to - ria, Die to ria! der Mei - ster soll le - ben, der

bra - vo Ki - lia - no! vit - to - ria, vit - to - ria, nei
 to - ria, let fame to the mas - ter be gi - ven, his
 to - ria, Die to ria! der Mei - ster soll le - ben, der

bra - vo Ki - lia - no! vit - to - ria, vit - to - ria, nei
 to - ria, let fame to the mas - ter be gi - ven, his
 to - ria, Die to ria! der Mei - ster soll le - ben, der

bra - vo Ki - lia - no! vit - to - ria, vit - to - ria, nei
 to - ria, let fame to the mas - ter be gi - ven, his
 to - ria, Die to ria! der Mei - ster soll le - ben, der

bo - schi, nei mon - ti ri - suo - ni la glo - ria,
 ri - fle the star - of the tar - get hath ri - ven,
 waf - fer dem Stern - lein den Rest hat ge - ge - ben!

bo - schi, nei mon - ti ri - suo - ni la glo - ria,
 ri - fle the star - of the tar - get hath ri - ven,
 waf - fer dem Stern - lein den Rest hat ge - ge - ben!

bo - schi, nei mon - ti ri - suo - ni la glo - ria,
 ri - fle the star - of the tar - get hath ri - ven,
 waf - fer dem Stern - lein den Rest hat ge - ge - ben!

bo - schi, nei mon - ti ri - suo - ni la glo - ria, del
 ri - fle the star - of the tar - get hath ri - ven, vic -
 waf - fer dem Stern - lein den Rest hat ge - ge - ben! Die

vit - to - ria,
 vic - to - ria,
 Vic = to = ria!

vit - to - ria,
 vic - to - ria,
 Vic = to = ria!

vit - to - ria,
 vic - to - ria,
 Vic = to = ria!

vit - to - ria,
 vic - to - ria,
 Vic = to = ria!

bra - vo Ki - lia - no, vit - to - ria,
 - - to - ria, vic - to - ria, vic - to - ria,
 - - to = ria, Vic = to = ria, Vic = to = ria!

del bra - vo Ki - lia - no, vit - to - ria,
 vic - to - ria, vic - to - ria, vic - to - ria,
 Vic = to = ria, Vic = to = ria, Vic = to = ria!

vit - to - ria, vit - to - ria, vit - to - ria, vit - to
 vic - to - ria, vic - to - ria, vic - to - ria, vic - to
 Vic = to = ria, Vic = to = ria, Vic = to = ria, Vic = to

vit - to - ria, vit - to - ria, vit - to - ria, vit - to
 vic - to - ria, vic - to - ria, vic - to - ria, vic - to
 Vic = to = ria, Vic = to = ria, Vic = to = ria, Vic = to

vit - to - ria, vit - to - ria, vit - to - ria,
 vic - to - ria, vic - to - ria, vic - to - ria,
 Vic = to = ria, der Mei = ster soll le = ben,

vit - to - ria, vit - to - ria,
 vic - to - ria, vic - to - ria,
 Vic = to = ria, der Mei = ster soll le = ben,

vit - to - ri - a, vit - to - ria, vit - to - ria, vit - to - ria,
 vic - to - ri - a, vic - to - ria, vic - to - ria, vic - to - ria,
 Vic = to = ri = a! Vic = to = ria, Vic =

- to - ria, vit - to - ria, vit - to - ria!
 - to - ria, vic - to - ria, vic - to - ria!
 - to - ria, Vic - to - ria, Vic - to - ria!

- to - ria, vit - to - ria, vit - to - ria!
 - to - ria, vic - to - ria, vic - to - ria!
 - to - ria, Vic - to - ria, Vic - to - ria!

- to - ria, vit - to - ria, vit - to - ria!
 - to - ria, vic - to - ria, vic - to - ria!
 - to - ria, Vic - to - ria, Vic - to - ria!

- to - ria, vit - to - ria, vit - to - ria, vit - to - ria!
 - to - ria, vic - to - ria, vic - to - ria, vic - to - ria!
 - to - ria! der Mei - ster soll le - ben!

vit - to - ri - a!
 vic - to - ri - a!
 Vic - to - ri - a!

GIULIO (*parlando*). Ero dunque cieco? Sono i nervi di questo braccio debilitati?

Was I blind? or do the sinews of my arm now fail me?

Max. Immer frisch! Schreit! schreit! War ich denn blind? Sind die Sennen dieser Faust entschlafft?

B. MARCIA.

Tempo di marcia.

PIANO.

First system of the piano accompaniment for 'B. Marcia'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is common time (C). The music features a series of chords and eighth-note patterns. Dynamic markings include *f* (forte) and *p* (piano).

MARCIA DI CONTADINI. Bauern-Marsch.

Second system of the piano accompaniment for 'Marcia di Contadini'. It continues the grand staff notation with various chordal textures and rhythmic patterns. Dynamic markings include *f* and *ff* (fortissimo).

Third system of the piano accompaniment for 'Marcia di Contadini'. The notation shows a mix of chords and moving lines. A *p* (piano) marking is present towards the end of the system.

Fourth system of the piano accompaniment for 'Marcia di Contadini'. It features more complex chordal structures and rhythmic variations. Dynamic markings include *f* and *p*.

Fifth system of the piano accompaniment for 'Marcia di Contadini'. It includes a first ending bracket labeled '1ma volta.' at the end of the system.

Sixth system of the piano accompaniment for 'Marcia di Contadini'. It includes a second ending bracket labeled '2da volta.' at the beginning of the system. The system concludes with a double bar line and repeat signs.

C. ARIA CON CORO.

Allegretto.

PIANO.

p scherzando.

KILIANO. (Kilian.)

Guar - da a me qual vin - ci - to - re!
Why, good peo - ple, are you gaz - ing?
Schau' der Herr mich an als Rô - nig!

ti par po-co quest' o - no - re?
whom, good peo - ple, are you prais - ing?
bünkt Ihm mei - ne Macht zu we - nig?

pre - sto chi - na - ti al tuo Re! vuoi le - var - ti? di - co, eh,
doff your hats, your mon - arch see! dost thou hear me? eh, eh, eh,
gleich zieh' er den Hut, Mos - je! wird er? frag' ich, he, he, he?

vui le - var - ti? di - co, eh?
do you hear me? eh, eh, eh.
wird er? frag' ich, he, he, he?

Soprani.

Eh, eh, eh, eh, eh, eh, eh, eh,
Eh, eh, eh, eh, eh, eh, eh, eh,
Se, he, he, he, he, he, he, he,

Contralti.

Eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh,
Eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh,
Se, he, he, he, he, he, he, he, he, he, he, he, he, he, he, he, he,

Tenori.

Bassi.

p

KILIANO. (Kilian.)

Ve - di il maz-zo quì at-tac - ca - - to, là il ber -sa-glio che ho fo -
How this star and flow'rs a - dorn me; now what boast - er dares to
 Stern und Strauß trag' ich vorm Lei he, Kan - tor's Sep - perl trägt die

f p

- ra - - to, tu che fe - sti? dil - lo a me, che hai tu col - to? eh, eh, eh?
scorn me? so you left the prize for me, dost thou hear me? eh, eh, eh?
 Schei he; hat Er Au - gen nun, Mos - je? was traf er denn? he, he, he?

che hai tu col - to? eh, eh, eh?
do you hear me? eh, eh, eh!
 was traf er denn? he, he, he?

Eh, eh, eh, eh, eh, eh, eh, eh,
Eh, eh, eh, eh, eh, eh, eh, eh,
 he, he, he, he, he, he, he, he,

Eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh,
Eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh,
 he, he, he, he, he, he, he, he, he, he, he, he, he, he, he, he,

pp

KILIANO. (Kilian.)

Ca - va - lie - re, lei che ti - - ra co - sì giu-sto nel - la
Ne - ver mind, I will not slight thee; come to - mor - row I in -
Darf ich et - wa eu - re Gna = den 's näch = ste Mal zum Schie - ßen

f p

mi - - ra, se d'in - co - mo - do non l'è, io la in - vi - to, eh, eh, eh?
- vite thee; grant to o - thers some-thing! see, see this star, sir? eh, eh, eh?
la = den? Er gönnt an = dern was, Was = je! Nun, Er kommt doch? he, he, he?

io la in - vi - to, eh, eh, eh?
see this star, sir? eh, eh, eh?
nun, 'Er kommt doch? he, he, he?

Eh, eh, eh, eh, eh, eh, eh, eh,
Eh, eh, eh, eh, eh, eh, eh, eh,
He, he, he, he, he, he, he, he,

Eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh,
Eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh, eh,
He, he, he, he, he, he, he, he, he, he, he, he, he, he, he, he,

pp

RECITATIVO.

GIULIO.—Lasciatemi star in pace, o—

Leave me at peace, or—

Max.—Laßt mich zufrieden, oder—

uno de' miei capo-caccia?

dares to lay a finger on my boy?

meinen Burschen anzutasten?

mal sa cacciar! gli è vecchio costume fra noi, di escludere dalle feste, in onore del re dei tiratori, chi ha con-
you know it is an old custom amongst us, for one who so constantly has missed, to be excluded from the rejoicings held in honour of the king of
Herkommen bei uns, daß, wer stets gefehlt hat, vom Königsschusse ausgeschlossen und dann ein wenig gehänselt wird—Alles in Liebe und
tinuamente sbagliato il segno; però senza mal pensiero.

the marksmen, and to be rallied a trifling moment—all in good part, nevertheless.

Güte.

KILIANO.—Il contadin la vince sul primo cacciatore! Ma si dia la parola a lui stesso.

'Tis a sorry liking when your peasant beats your hunter, but give question to the gentleman himself.

Kilian.—Es ist freilich arg, wenn der Bauer einmal über den Jäger kommt,—aber fragt ihn nur selbst.

è vero! Io non colsi una sol volta nel segno.

could deny it!—I have not struck the target once.

nicht läugnen—ich habe nie getroffen.

GASPARO.—(Samiel, son grato a te!)

(Thanks to thee, Samiel!)

Caspar.—(Danke, Samiel!)

MARZIO.—Così mancare

Max! Max! can

Kuno.—Max! Max! ist

ognor? tu eri già il miglior tiratore, eppur da quattro settimane non colpisti una sol volta il segno, ed or-
this be possible? ye were the best shot far and near: four weeks have flown, not yet one quarry hast thou brought to ground, and now again—
es möglich? du sonst der beste Schütze weit und breit! Seit vier Wochen hast du keine Feder nach Hause gebracht, und auch jetzt—pfui

oh, onta su te! GASPARO.—Per colpir con tal arte, l'inferno ha quì sua parte, camerata, tu dei rompere quest'
O shame upon thee! Hark ye, comrade; 'tis as I have augured: someone or something has bewitched you, ye must break the

der Schande!

Caspar.—Glaube mir, Kamerad! es ist, wie ich gesagt habe: Es hat dir Jemand einen Waidmann gesetzt, und den

incantesimo, o sbagliar sempre.

MARZIO.—Follia.

spell, or hit no game.

mußt du lösen, oder du triffst keine Klaue.

Kuno.—Pöffen!

Max.—Warum das?

Caspar.—Das meine ich eben.

In sul cammin della foresta antica, venerdì del giorno al cader, del nero cacciatore il nome ripetendo, con un
opinion, besides 'tis deftly done: take my counsel, cousin forester, hie the next Friday to some cross-road, draw a circle on the ground with a
So etwas ist leicht gemacht. Laß dir raten, Kamerad! Geh nächsten Freitag auf einen Kreuzweg, zieh' mit dem Latzesteck oder einem blutigen

cruento acciar traccia un mistico cerchio!

ramrod or a bloody sword, and thrice invoke the "Mighty Hunter"—

Tegen einen Kreis um dich, und rufe dreimal den großen Jäger—

KILIANO.—Ah! ne preservi il Ciel da soccorso infernal!

God 'a mercy on us, one of Beelzebub's legion!

Kilian.—Gott bewahr' uns, Einen von des Teufels Heerschaaren!

MARZIO.—Uom senza fè, ten va!—Ah! s'io credessi di te quel che pria udii! Giulio, tu dei però giustificcar

Silence, forward knave! we have noted ye long for a trickster, a sot, a false dicer—beware lest that I think worse of thee! not a word,

Kuno.—Schweig! vorlauter Bube! Ich kenne dich längst. Du bist ein Tagedieb, ein Schlemmer, ein falscher Würfler—hüte dich daß ich

il supremo favor del prence che dona al mio genero il posto ereditario che un figlio sol può avere, tu dun-
or ye stand discharged upon the instant—but Max, my son, have you a care! more than father have I been to ye; and it gives my old heart joy,
nicht noch Aergereß von dir denke! Kein Wort, oder du hast auf der Stelle den Abschied! Aber auch du, Max! siehe dich vor! Ich bin dir wie ein

que sia domani il vincitor, se nol sei di mia figlia un altro avrà la man, e tu rinunzia a lei per sempre. Dove
in that his Highness grants the son-in-law son's right—yet—shouldst fail the morrow at the Trial-shot, I must withhold from ye my child, 'sooth,
Water gewogen; es freut mich, daß der Herr Fürst Sohnes-Recht auf den Eidam übertragen will—aber—wenn du morgen beim Probeschusse

n'andò ora quella tua sì vantata abilità? Hai tu perduto la ragione?

GIULIO.—Doman, di prova il colpo!

is your reason unhinged that thus ye show yourself? Have you become quite mad?

fehltest, müßt ich dir doch das Mädchen versagen. Wollt Ihr in der Irre herumlaufen?

Max.—Morgen! morgen schon!

CACCIATORI.—E di quest' uso strano, l'origine qual è, or lo volete a noi contar?

KILIANO.—Oh! ci

How stands the right meaning of that Trial-shot? oft have we heard thereon—

Aye, so

Einige Jäger.—Was ist das eigentlich mit dem Probeschusse? Schon oft haben wir davon gehört.

Kilian.—Ja, auch

dite, ne abbiám udito varii racconti, ma non il vero finora.

have we, but not one was wise enow to give the true state of the case.

wir, aber noch hat uns Niemand die rechte Bewandniß zu sagen gewußt.

ALTRI CACCIATORI.—Sì, raccontala, buon Marzio.

Then tell us, good Master Cuno!

Andere.—D erzählt uns, Herr Kuno!

MARZIO.—Volontier! L'avo mio che, ciascun già l'apprese, fu—come il suo ritratto ancor la prova fa—del

Well, as you will; there's time sufficient ere we join the Prince. My ancestor, whose picture ye may have seen 't the Ranger's house.

Kuno.—Meinetwegen! Zum Hoflager kommen wir noch Zeit genug. Mein Urältervater, der noch im Forsthaufe abgebildet steht, hieß Kuno,

Prence cacciatore, un dì stando a diporto, vicin a lor, passa, su un cervo in fuga avvinto, un cacciatore
was (like myself) named Cuno, and of the then Prince's body-guard. One morn, a stag broke cover to the hounds, and on this stag a man was
wie ich, und war fürstlicher Leibschütz. Einst trieben die Hunde einen Hirsch heran, auf den ein Mensch angeschmiedet war; so bestrafte man in

punito in questa fiera guisa d'aver le leggi infrante.

DONNE.—Oh, Ciel!

MARZIO.—Il Prence mosso,

stoutly chained; for so in former times your forest-thief was punished.

Oh, Heaven!

At sight of this, com-

alten Zeiten die Waidfrevler.

Weiber.—Gott im Himmel!

Kuno.—Dieser Anblick erregte

offrì subito il posto di guardia ereditario a chi libererà quell' infelice. L'avo mio allora mosso più da pietà
passion moved his Highness, he promised to whoso should kill the stag without harming the man, a Ranger's post and the right of manor to the
das Mitleid des damaligen Fürsten. Er versprach demjenigen, welcher den Hirsch erlege, ohne den Wissethäter zu verwunden, eine Erbförsterei

pér quell' infelice che dal promesso guiderdone, senza oltre pensare, raccomandando il colpo ai santi suoi pro-
nearest Forest-lodge. The gallant Cuno, more from pity than the promised guerdon, thought not twice; he fired, commending the bullet to his
und zur Wohnung das nahegelegene Waidschloßchen. Der wackere Leibschütz, mehr aus eigenem Erbarmen als wegen der großen Verheißung, begann

tettori, spianò il fucile, parte il colpo, cade il cervo, e l'infelice cacciatore fu salvato da certa morte, e, cosa
patron saints. The stag fell, the forest-thief, though caught in a thick thorn bush, still escaped unhurt, a fate ordained as some supposed by
sich nicht lange. Er legte an und befahl die Kugel den heiligen Engeln. Der Hirsch stürzte, und der Waiddieb war, obwohl im Gesicht vom Dorn-

invero strana, illeso da ogni ingiuria.

DONNE.—Oh, fortuna! Oh, prodezza!

TUTTI.—Bravo! bravo!

supernatural power.

The poor fellow! now God be praised!

Bravo! bravo! that

gebüß derb zerträgt, doch im übrigen unverfehrt.

Weiber.—Gott sei Dank! der arme Waidschütz!

Männer.—Brav! brav! das

quello fu il bel colpo. **GASPARO.**—Oppur fortuna, cosa non impossibile. **GIULIO.**—Oh s'io fossi quel Cuno!
was a master-shot. Or a lucky chance, a thing not quite impossible. Would that I were that Cuno!
 war ein Meisterschütz. **Caspar.**—Oder ein Glücksfall, wenn nicht vielleicht gar— **Max.**—Ich möchte der Kuno gewesen sein!

MARZIO.—L'avo mio che invidia a tutti fa, l'impiego offerto ottien, e che deve al mio gener dopo me passar.
My ancestor held himself much rejoiced at the saving the unfortunate, and the Prince maintained his promise to the full.
 Kuno.—Auch mein Urvater freute sich sehr über die Rettung des Unglücklichen, und der Fürst erfüllte in Allem seine Zusage.

KILIANO.—Prodezza tal fu da ciascun lodata. Compagni, e amici, a noi simil fortuna. **MARZIO.**—Ora udite
So; from that your Trial-shot hath origin: Neighbours and friends, let us account us wiser. Now hear
 Kilian.—So? also davon schreibt sich der Probeschuß her, Nachbarn und Freunde! Nun weiß man's doch auch. Kuno.—Hört noch

la fine: v'erano allora come vi son tutto di (*guardando Gasparo*) gli invidiosi e nemici di Cuno, che tentarono
the end: there were then as now (looking at Caspar) those bad tars whom the devil sows among the wheat. Cuno's foes would have the Prince
 das Ende! Es ging damals wie jetzt (mit einem Blick auf Caspar), daß der böse Feind immer Unkraut unter den Weizen säet. Kuno's Reider

di far credere al principe, che la carabina del cacciatore conteneva una palla incantata, opra di sortilegio.
believe that the shot was fired by enchantment, and the guardsman's rifle loaded with a magic bullet.
 mußten es an den Fürsten zu bringen, der Schuß sei mit Zauberei geschehen, Kuno habe nicht gezielt, sondern eine Freifugel geladen.

GASPARO.—Io lo credei. (Dammi aita, Samiel!) **KILIANO.**—A me narrato fu che di un infernale
I thought so! (Help, Samiel!) (to some of the Peasants:) A magic bullet!—those
 Caspar.—Dacht' ich's doch!—(Hilf zu, Samiel!) Kilian.—(zu einigen Bauern:) Eine Freifugel!—das sind

arcano.—La mia nonna parlò di questo assai sovente. Sei palle son di buon tiro, ma poi la settima appar-
are snares of the —, of the — etc. (pointing downwards); my grandmother once sucked me that egg—six hit your mark, but the seventh belongs
 Schlingen des bösen Feindes; meine Großmutter hat mir's einmal erklärt. Sechse treffen, aber die siebente gehört dem Bösen; der kann sie

tiene a Satan, che la dirige a piacer. **GASPARO.**—Storie! Non c'è in ciò nulla di soprannaturale. **MARZIO.**—Fin
to etc. —, ahem! and flies just where he wills it. Foolery! 'tis nothing but a little natural science! Upon
 hinführen wohin ihm's beliebt. Caspar.—Wanzerei! Nichts als Naturkräfte! Kuno.—Aus

a quei dì rimonta un tal costume. (*A Giulio.*) Orsù t'affretta, va a veder se tutti pronti son, e per quanto
these grounds 'twas that his Highness ordained that Cuno's heritors should undergo a Trial-shot, or severe, or light, as the then reigning Prince or
 diesem Grunde machte der Fürst bei der Stiftung den Zusatz, daß jeder von Kuno's Nachfolgern zuvor einen Probeschuß ablege, schwer oder leicht, wie

alla magia, è l'amor che fu il tuo sortilegio, ma tu riuscirai doman in vista a ognun. Andiam, coraggio!
his counsel should determine. And 'tis our custom that the young and lucky forester should wed that day with his betrothed, whose fame unblemished
 es der regierende Fürst oder sein Abgeordneter anzubefehlen geruht. Auch will es das Verkommen, daß der junge Förster an demselben Tage mit

e saldo allor esser dei là, se vuoi paghe tue brame. Ma di ciò, assai (*ai cacciatori, entrati con lui*). Partiamo
must send her forth, the maiden's wreath of honour on her brow. Enough of this. (To the Huntsmen who entered with him.) Now, let's on our
 seiner Erwählten getraut wird, die aber völlig unbescholten sein und im jungfräulichen Ehrenkränzelein erscheinen muß. Doch genug nun! (Zu den

ora, e tu Giulio va al luogo dove i bravi cacciatori sono raccolti, componiti, chè per certo gli è amore che
way—but you, Max! up to the house, where some excellent sportsmen are assembled—collect thyself! for sure the Archmagician Love has spun his
 Jägern die mit ihm gekommen.) Wir wollen uns wieder auf den Weg machen! du aber, Max! magst einmal zu Hause nachsehen ob sämtliche

t'ha incantato, e trovati all' alba, alla tenda del principe, pieno d'ardore e speranza di vincer la prova. Io stesso
web around thee: meet me ere sunrise at his Highness' tent, full of ardour and hope to win the day! Fail not, I will be there first, to await
 Treibleute angelangt sind—Nimm dich zusammen!—der Waidmann der dir gesetzt ist mag die Liebe sein.—Noch vor Sonnenaufgang erwarte ich

là mi troverò.

your coming.

dich beim Hoflager

No. 2.

TERZETTO CON CORO.

Allegro moderato.

GIULIO. (Max.)

PIANO.

MARZIO. (Kuno.)

GIULIO. (Mar.)

ra! il tuo stral de-ci-de-rà. Già
 - fle fu - ture joy or sor - row lies. Ah!
 ne, bei des ruht in dei - nem Rohr! Ach,

so-no ab-bat - tu - to, col-pir non sa - prò, col - pir non sa -
 with fear I trem - ble, lest my aim should fail, ah, with fear I
 ich muß ver - za - gen, daß der Schuß ge - lingt! Ach, ich muß ver -

MARZIO. (Rune.)

Al - - -
 Now
 Dann

-prò! no! col - pir non sa - prò! so - no ab - bat - tu - to, col - pir
 trem - ble lest my aim should fail, with fear I trem - ble lest my
 za - gen daß der Schuß ge - lingt! ich muß ver - za - gen daß der

- lor . . sei per - du - - - to, al - lor sei per - du - to, al - lor
 'tis no time to trem - - - ble, joy, yes, joy or sor - row now with
 muß . . du ent - fa - gen, - Leid . . o - der Won - ne, bei des

non sa - prò!
 aim should fail!
 Schuß ge - lingt!

GASPARO. (Gaspar.)

sei per-du - to! Sol . . . l'uom ri - so - lu - to,
 - in thy ri - fle lies. Fear . . . thou must dis - sem - ble,
 ruht in dei - nem Rohr. Nur . . . ein fed - es Wa - gen

sol l'uom ri - so - lu - to for - tu - na a - ver non può? for - tu - na a - ver, for - tu - na a - ver non
 bold - ness will pre - vail, fear thou must dis - sem - ble, fear thou must dis - sem - ble, bold - ness will pre -
 ist's, was Glück er = ringt! nur ein fect = es Wa = gen, nur ein fect = es Wa = gen ist's, was Glück er =

p

GIULIO (Mar.)

può? Re - se-da! o-ve se - i? te per - der do - vre - i? ah! .
 - vail. 'Tis vain to dis - sem - ble, in an - guish I trem - ble, crush'd,
 = ringt. A = ga = then ent = fa = gen, wie könnt' ich's er = tra = gen! doch

f *p*

... qual bar-ba-ro mar - tir! ah!
 crush'd by cru - el de - sti - ny, crush'd
 mich ver - fol = get Miß = ge = schick. Doch

CORO DI CONTADINI. Soprani. *pp*

Guar - da, quan-to ha da sof - frir,
 See how dark - ly rolls his eye!
 Seht wie dü = ster ist sein Blick!

Contralti. *pp*

Guar - da, quan-to ha da sof - frir,
 See how dark - ly rolls his eye!
 Seht wie dü = ster ist sein Blick!

pp Tenori.

Guar - da, guar - da, quan-to ha da sof - frir,
 See how darkly, see how dark - ly rolls his eye!
 Seht wie dü = ster, wie dü = ster ist sein Blick!

Bassi. *pp*

Guar - da, quan-to ha da sof - frir,
 See how dark - ly rolls his eye!
 Seht wie dü = ster ist sein Blick!

pp

qual bar-ba-ro mar-tir!
crush'd by cru-el des-ti-ny!
mich ver=fol= get Miß=ge=schick!

te per-der do-
'tis vain to dis-
Al=ga=then ent=

guar-da, quan-to ha-da sof-frir; un pre-
see how dark-ly rolls his eye; tor-ments
Seht wie dü=ster ist sein Blick! Ah=nung

guar-da, guar-da, quan-to ha-da sof-frir; un pre-
see how dark-ly, dark-ly rolls his eye; tor-ments
Seht wie dü=ster, wie dü=ster ist sein Blick! Ah=nung

guar-da, quan-to ha-da sof-frir; un pre-
see how dark-ly rolls his eye; tor-ments
Seht wie dü=ster ist sein Blick! Ah=nung

guar-da, quan-to ha-da sof-frir; un pre-
see how dark-ly rolls his eye; tor-ments
Seht wie dü=ster ist sein Blick! Ah=nung

-vre-i?
-sem-ble,
=fa=gen,

qual bar-ba-ro mar-ti-re!
in an-guish I trem-ble!
wie könn't' ich's er=tra=gen!

-sa-gio il cor gli pre-me, un pre-sa-gio il cor gli pre-me.
fresh in-crease his sor-row, tor-ments fresh in-crease his sor-row.
scheint ihn zu durch=be=ben, Ah=nung scheint ihn zu durch=be=ben.

-sa-gio il cor gli pre-me, un pre-sa-gio il cor gli pre-me.
fresh in-crease his sor-row, tor-ments fresh in-crease his sor-row.
scheint ihn zu durch=be=ben, Ah=nung scheint ihn zu durch=be=ben.

-sa-gio il cor gli pre-me, un pre-sa-gio il cor gli pre-me.
fresh in-crease his sor-row, tor-ments fresh in-crease his sor-row.
scheint ihn zu durch=be=ben, Ah=nung scheint ihn zu durch=be=ben.

-sa-gio il cor gli pre-me, un pre-sa-gio il cor gli pre-me.
fresh in-crease his sor-row, tor-ments fresh in-crease his sor-row.
scheint ihn zu durch=be=ben, Ah=nung scheint ihn zu durch=be=ben.

Tenori.

CORO DI CACCIATORI.

Oh, t'av - vi - va, nu - tri spe - me, tor - vo il Ciel, tor - vo il
For - tune may re - turn . . to - morrow, chase, O chase then
D laß Hoff = nung dich be = le = ben, und ver = trau = e, ver =

Bassi.

Oh, t'av - vi - va, nu - tri spe - me, tor - vo il Ciel, tor - vo il
For - tune may re - turn . . to - morrow, chase, O chase then
D laß Hoff = nung dich be = le = ben, und ver = trau = e, ver =

MARZIO. (Runo.)

Oh, t'av - vi - va, nu - tri spe - me, tor - vo il
For - tune may re - turn to - mor - row, chase then
D laß Hoff = nung dich be = le = ben, und ver =

CORO DI
CONTADINI.

Oh, t'av - vi - va, nu - tri spe - me, tor - vo il
For - tune, for - tune may . . re - turn to - morrow, chase then
D laß Hoff = nung dich . . be = le = ben, und ver =

Oh, t'av - vi - va, nu - tri spe - me, tor - vo il Ciel . . .
For - tune, for - tune may re - turn to - mor - row, then chase
D laß Hoff = nung dich be = le = ben, und ver = trau =

Ciel non è co - sì, oh, t'av - vi - va, nu - tri spe - me, tor - vo il
ev' - ry fear a - way, for - tune may re - turn, re - turn . . to - morrow, chase then,
= trau = e, dem Ge = schick; D laß Hoff = nung dich be = le = ben, und ver =

Ciel non è co - sì, oh, t'av - vi - va, nu - tri spe - me, tor - vo il
ev' - ry fear a - way, for - tune may re - turn . . to - morrow, chase then,
= trau = e dem Ge = schick; D laß Hoff = nung dich be = le = ben, und ver =

GIULIO. (Mar.)

MARZIO. (Suno.)

Ciel non è co-sì. Ah, . la sor-te, la sor-te mia sva-ni! Nu-tri
 ev' - ry fear a-way. Ah, . what guilt . . thus chills me with dis-may? Chase all
 = trau = e dem Ge-schick! We = he mir, . . mich ver-ließ das Glück! D ver =

Ciel . . non è co-sì, nu-tri
 ev' - ry fear a-way, ev' - ry
 = trau = e dem Ge-schick! D ver =

. . non è, non è co-sì, nu-tri
 ev' - ry . . fear a-way, ev' - ry
 = e, ver-trau = e dem Ge-schick! D ver =

Ciel, il Ciel non è, non è co-sì, nu-tri
 chase, oh chase then ev' - ry fear a-way, ev' - ry
 = trau = e, ver-trau = e dem Ge-schick! D ver =

Ciel, il Ciel non è, non è co-sì, nu-tri
 chase, oh chase then ev' - ry fear a-way, ev' - ry
 = trau = e, ver-trau = e dem Ge-schick! D ver =

GIULIO. (Mar.)

spe-me! Vo-ce in-ter-na mi-nac-cian-te m'em-pie il
 fear a-way! O my soul is sunk with sor-row: life the
 = trau = e! Un = sicht = ba = re Mäch = te grol = len, bang = e

spe-me!
 fear a-way!
 = trau = e!

spe-me!
 fear a-way!
 = trau = e!

spe-me!
 fear a-way!
 = trau = e!

spe-me!
 fear a-way!
 = trau = e!

se - no di ter - ror!
 loss could ne - ver bear!
 Ach = nung füllt die Brust!

vo - ce in - ter - na
 O my soul is
 Ich = ficht = ba = re

il Ciel non è co - sì!
 chase ev' - ry fear a - way,
 ver = trau = e dem Ge = schick!

il Ciel non è co - sì!
 chase ev' - ry fear a - way,
 ver = trau = e dem Ge = schick!

tor - vo il Ciel non è co - sì!
 chase then ev' - ry fear a - way,
 O ver = trau = e dem Ge = schick!

il Ciel non è co - sì!
 oh, chase then fear a - way,
 ver = trau = e dem Ge = schick!

mi - nac - cian-te, m'em - pie il se - no . . . di . . . ter -
 sunk with sor - row, life the loss could ne - ver
 Mäc = te groß = len; bang = ge Ach = nung . . . füllt . . . die

ror!
 bear,
 Brust,

m'em - pie il se - no, il se - no di ter -
 life the loss could ne - ver bear, . . . life . . . the loss could ne - ver
 bang = e Ach = nung, bang = e Ach = nung . . . füllt die

ror!
 bear,
 Brust,

m'em - pie il se - no, il se - no di ter -
 life the loss could ne - ver bear, . . . life . . . the loss could ne - ver
 bang = e Ach = nung, bang = e Ach = nung . . . füllt die

- ror, m'em-pie il se - no di ter - ror,..... m'em-pie il se - no di ter -
 bear! oh, my soul is sunk with sor - row, life the loss could ne - ver
 Brust, nim = mer trüg' ich den Ver = lust, . . . nim = mer trüg' ich den Ver =

MARZIO. (Runo.)

Se il tuo fa - to è già fis - sa - to, sof - fri in pa - ce il tuo do -
 Place in Heav'n thy firm re - - li - ance, then thou can'st have nought to
 Es des Him = mel's Mäch te . . . wol = len, dann trag' männ = lich den Ver =

- ror.
 bear.
 = lust.

GASPARO. (Caspar.)

- lor.
 fear.
 = lust.

Si-a la sor - te pur can - gian - te, chi pe - rò nel pet - to ha un cor,
 What tho' For - tune's wheel may jug - gle, wilt thou stand so calm - ly..... there,
 Mag For = tu = na's Ku = gel rol = len, wer sich höh' = rer Kraft be = wußt,

Tutti. *pp*

Ei mor - reb - - - be a un
 Heav'n will list to.....
 Nein, er trüg' nicht .

pp

Ei mor - reb - - - be a un
 Heav'n will list to.....
 Nein, er trüg' nicht .

Ei mor - reb - - - be a un tal do - - - lor!
 Heav'n will list aye to vir - - - tue's pray'r!
 Nein, er trüg' nicht . den Ver = = lust.

Si, si, : : :
My soul
 Al = ga = = =

bef-fa e sfi-da il suo fu-ror, chi pe-rò nel pet-to ha un cor bef-fa e sfi-da il suo fu-ror, chi nel
cold-ly yield-ing to de-spair, cold-ly yield-ing to de-spair, cold-ly yield-ing to de-spair? what tho'
 troßt dem Wech-sel und Ver-lust, wer sich höh'-rer Kraft be-mußt, troßt dem Wech-sel und Ver-lust. Mag for

tal . . do-lor!
vir tue's pray'r!
 den . . Ver-lust.

tal . . do-lor!
vir tue's pray'r!
 den . . Ver-lust.

. m'em-pie il se-no, il se-no di ter-ror, . . . ah, il se-no,
with sorrow sunk, life the loss could ne-ver bear, with sor-row
 = then ent-fa-gen, wie könnt' ich's er-tra = = = = gen,

pet-to ha un cor bef-fa e sfi-da il suo-fu-ror, . . . bef-fa e sfi-da il su-o fu-
for-tune's wheel may jug-gle, wilt thou stand so calm-ly there, cold-ly yield-ing to de-
 = tu-na's Ru-gel rol-len, wer sich höh'-rer Macht be-mußt, . . . troßt dem Wech-sel und Ver-

mor-reb-
yes, Hea-ven will
 nein, nein, nim-mer

ei mor-reb-
Heav'n will list, Heav'n will
 nim-mer trüg', nim-mer

mor-reb-be a un tal do-lor, mor-
yes Heav'n will list to vir-tue's
 nein, nein, er trüg' nicht den Ver-

adagio.

m'em - pie il se - no di ter - ror, ter - ror!
sunk, the loss could ne - ver bear, *ne'er bear!*
 nim = mer trüg' ich den Ver = lust, nim = mer!
 MARZIO. (Runo.)

Do - lor! Co -
Ne'er bear! Oh,
 tra = ge! Mein
 tr

- ror, bef - fa e sfi - da il suo fu - ror, sfi - da il suo fu - ror!
spair, cold - ly yield - ing to de - spair, yield - ing to de - spair?
 = lust, tröst dem Wech = sel und Ver = lust, tröst dem Wech = sel!

- be a un tal . . . do - lor, do - lor!
list to vir - tue's pray'r, vir - tue's pray'r!
 trüg' er den . . . Ver = lust, nein.

- be a un tal . . . do - lor, do - lor!
list to vir - tue's pray'r, vir - tue's pray'r!
 trüg' er den . . . Ver = lust, nein.

Ei mor - reb-be a un tal do - lor, do - lor!
Heav'n will list to vir - tue's pray'r, vir - tue's pray'r!
 nein, er trüg' nicht den Ver = lust, nein.

- reb - he a un tal, . . . un tal do - lor, do - lor!
pray'r, Heav'n will list . . . to vir - tue's pray'r, vir - tue's pray'r!
 = lust, nein, er trüg' . . . nicht den Ver = lust, nein.

Adagio.

Moderato quasi Recitativo.

- rag - gio, fi - glio mi - o, giam-mai pe - ri - sce chi con - fi - da in Di - o!
trust then in . . . Hea - ven, oh, trust in Heav'n, and thou hast nought to fear! . . .
 Sohn, . . . nur . . . Wuth! wer . . . Gott . . . ver = traunt, baut gut! . . .

f *pp*

Or-sù, al-le - gri!

Then up to
Seht auf! . .

ne' mon-ti, ne'

the cliffs and the
in Ber-gen und

pia - - ni, sia do - ma - ni di cac - cia un bel dì!
 moun - - tains to - mor - row ere dawn - ing of day!
 Kluf = = ten tobt . . mor = gen der freu = bi = ge Krieg.

CORO DI CACCIATORI.

Tenori.

E le bel - ve nel

Each beast and
Das Wild in . .

Bassi.

E le bel - ve nel

Each beast and
Das Wild in . .

sen del - le sel - - ve, l'ai - ro - ne fra nu - bi e il fal-co - -
 bird that there wan - - ders, each beast and bird that there wan - -
 Flu = ren und Trif = = ten, der Nar in . . Wol = fen und Luf = =

sen del - le sel - - ve, l'ai - ro - ne fra nu - bi e il fal-co - -
 bird that there wan - - ders, each beast and bird that there wan - -
 Flu = ren und Trif = = ten, der Nar in . . Wol = fen und Luf = =

- ne non a - vran-no u-no scam - po co - sì, non scam-po co - sì, non scam-po co -
 - ders our ri - fles shall give us for prey, shall give us for prey, shall give us for
 = ten! ist un = fer, und un = fer der Sieg! und un = fer der Sieg! und un = fer der

- ne non a - vran-no u-no scam - po co - sì, non scam-po co - sì, non scam-po co -
 - ders our ri - fles shall give us for prey, shall give us for prey, shall give us for
 = ten! ist un = fer, und un = fer der Sieg! und un = fer der Sieg! und un = fer der

CORO DI CONTADINI.
 Soprani.

Dun-que i cor-ni ri-suo-ni-no in-tor - no!
 Let mer - ry ton'd horns then be sound - ed!
 Laßt lu = stig die Hör = ner er = schal = len!

Contralti.

Dun-que i cor-ni ri-suo-ni-no in-tor - no!
 Let mer - ry ton'd horns then be sound - ed!
 Laßt lu = stig die Hör = ner er = schal = len!

CORO DI CACCIATORI.

- sì!
 prey!
 Sieg!

Sù rim-bom - bi-no i cor-ni all'in-tor-no, rim -
 Our mer - ry ton'd horns shall be sound - ed, our
 Wir laß = sen die Hör = ner er = schal = len, wir

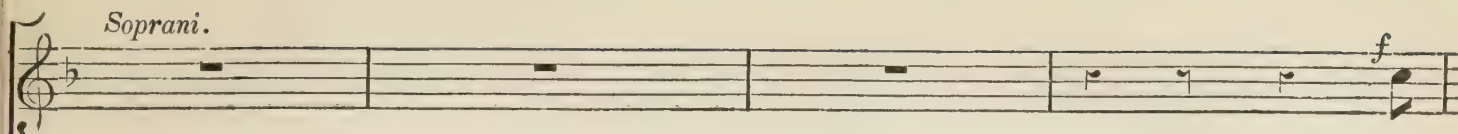
- sì!
 prey!
 Sieg!

Sù rim-bom - bi-no i cor-ni all'in-tor-no, rim -
 Our mer - ry ton'd horns shall be sound - ed, our
 Wir laß = sen die Hör = ner er = schal = len, wir

poco più moderato.

mf *f*

Soprani.



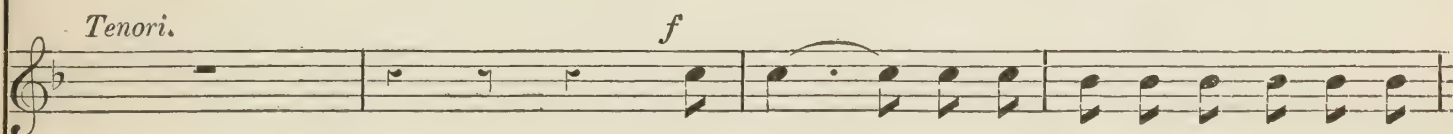
i
let
läßt

Contralti.



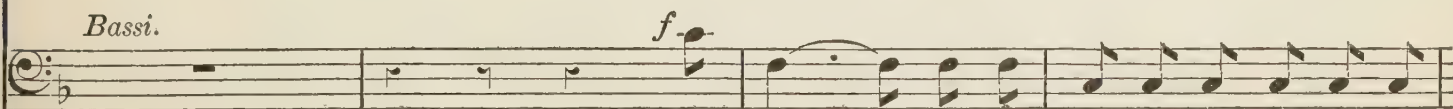
I cor - - ni ri - suo - ni-no in-tor - no, *i*
let mer - - ry ton'd horns then be sound-ed, *let*
läßt lu = = ftig die Hör = ner er = schal = len, läßt

Tenori.

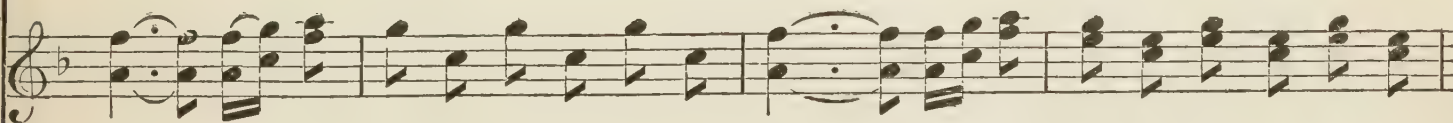


I cor - - ni ri - suo - ni-no in-tor - no, *i*
Let mer - - ry ton'd horns then be sound-ed, *let*
läßt lu = = ftig die Hör = ner er = schal = len, läßt

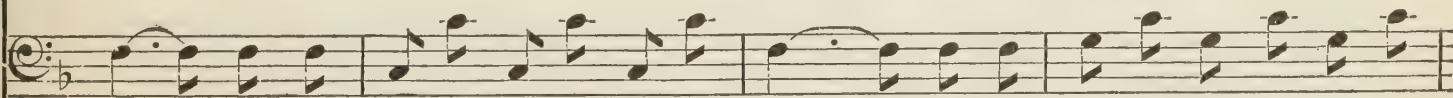
Bassi.



I cor - - ni ri - suo - ni-no in-tor - no, *i*
Let mer - - ry ton'd horns then be sound-ed, *let*
läßt lu = = ftig die Hör = ner er = schal = len, läßt



bom - bi - no i cor-ni all' in - tor - no, rim - bom - - bi - no i cor-ni all' in - tor - no, rim -
mer - ry ton'd horns shall be sound-ed, our mer - - ry ton'd horns shall be sound-ed, our
laf = fen die Hör = ner er = schal = len, wir laf = fen die Hör = ner er = schal = len, läßt



bom - bi - no i cor-ni all' in - tor - no, rim - bom - - bi - no i cor-ni all' in - tor - no, rim -
mer - ry ton'd horns shall be sound-ed, our mer - - ry ton'd horns shall be sound-ed, our
laf = fen die Hör = ner er = schal = len, wir laf = fen die Hör = ner er = schal = len, läßt





cor - - ni ri - suo-ni-no in-tor - no !
 mer - - ry ton'd horns then be sound - ed,
 lu = stig die Hör = ner er = schal = len,

le bel-ve nel sen del-le
 and peal thro' yon hill's rock - y
 wenn wie = der = um A = bend er =



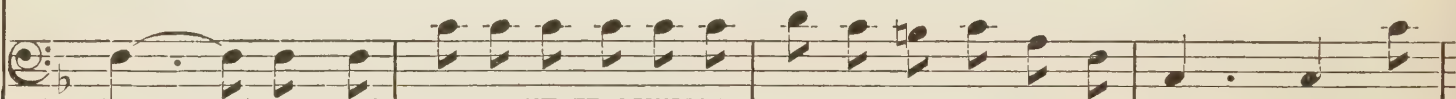
cor - - ni ri - suo-ni-no in-tor - no !
 mer - - ry ton'd horns then be sound - ed,
 lu = stig die Hör = ner er = schal = len,

le bel-ve nel sen del-le
 and peal thro' yon hill's rock - y
 wenn wie = der = um A = bend er =

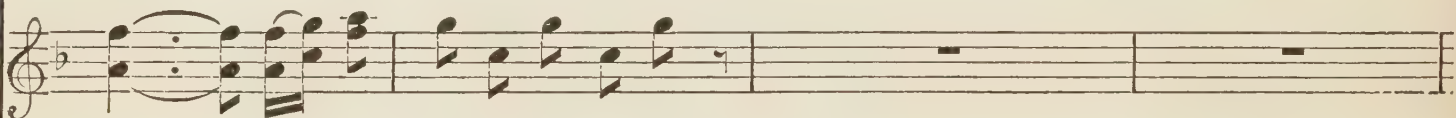


cor - - ni ri - suo-ni-no in-tor - no !
 mer - - ry ton'd horns then be sound - ed,
 lu = stig die Hör = ner er = schal = len,

le bel-ve nel sen del-le
 and peal thro' yon hill's rock - y
 wenn wie = der = um A = bend er =



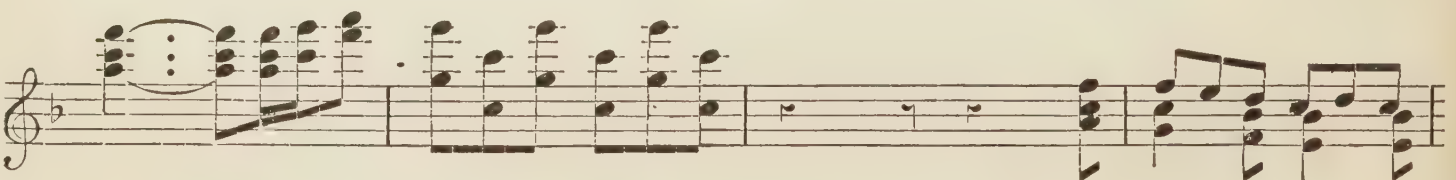
cor - - ni ri - suo-ni-no in-tor-no ! le bel - ve nel sen del - le sel - - ve, e l'ai -
 mer - - ry ton'd horns then be sound - ed, and peal thro' yon hill's rock - y side, . . . their
 lu = stig die Hör = ner er = schal = len, wenn wie = der = um A = bend er = graut, . . . soll

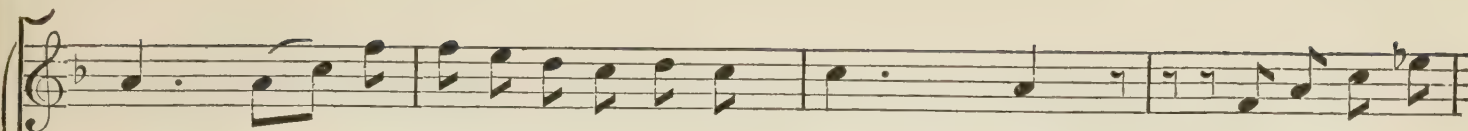


- bom - - bi - no i cor-ni all' in - tor - no !
 mer - - ry ton'd horns shall be sound - ed,
 lu = stig die Hör = ner er = schal = len,



- bom - - bi - no i cor-ni all' in-tor - no ! le bel - ve nel sen del - le sel - - ve, e l'ai -
 mer - - ry ton'd horns shall be sound - ed, and peal thro' yon hill's rock - y side, . . . their
 lu = stig die Hör = ner er = schal = len, wenn wie = der = um A = bend er = graut, . . . soll





sel - - ve, e l'ai - ro - ne fra nu-bi eil fal - co - - ne non a - vran - no un
side, their e - choes ere ev'n - ing to - mor - - row shall wel - come the
= graut, soll & = cho und sel = sen = wand hal = len : Sa, Huf = fa! dem



sel - - ve, e l'ai - ro - ne fra nu-bi eil fal - co - - ne non a - vran - no un
side, their e - choes ere ev'n - ing to - mor - - row shall wel - come the
= graut, soll & = cho und sel = sen = wand hal = len : Sa, Huf = fa! dem



sel - - ve, e l'ai - ro - ne fra nu-bi eil fal - co - - ne non
side, their e - choes ere ev'n - ing to - mor - - row shall
= graut, soll & = cho und sel = sen = wand hal = len : Sa,



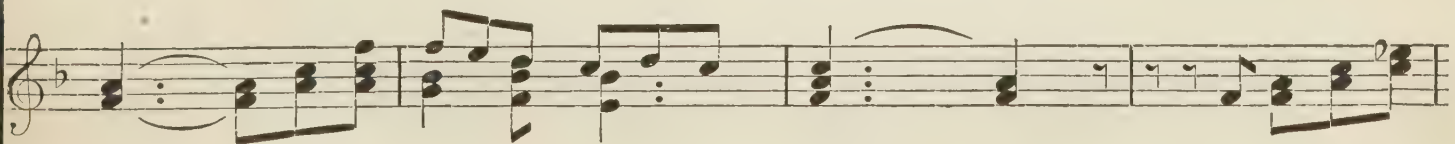
- ro-ne fra nu-bi, eil fal - co - - ne non a - vran - no un scam-po co - si, . . . non a -
e-choes ere ev'n - ing to - mor - - row shall wel - come, wel - come, wel - - come the
& = cho und sel = sen = wand hal = len : Sa, Huf = fa, Huf = fa, Huf = fa! dem



non a - vran - - no un
wel - come, wel - - come the
Huf = fa, Huf = fa! dem



- ro-ne fra nu-bi, eil fal - co - - ne non a - vran - no un scam-po co - si, . . . non a -
e-choes ere ev'n - ing to - mor - - row, shall wel - come, wel - come, wel - - come the
& = cho und sel = sen = wand hal = len : Sa, Huf = fa, Huf = fa, Huf = fa! dem





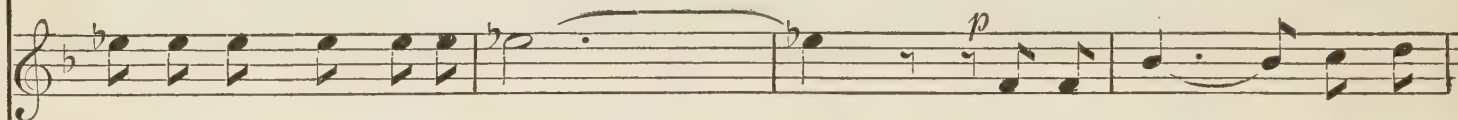
scam - po co - sì!
bride - groom and bride!
Bräut' = gam der Braut!

quan-do il so - - le di -
let . . mer - - ry - ton'd
wenn wie = = der = um



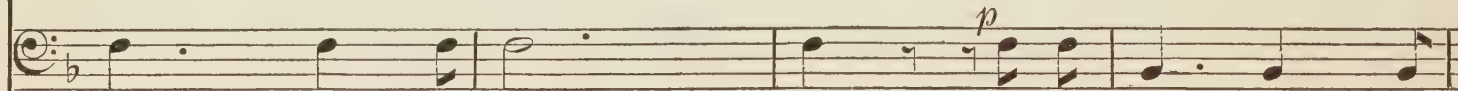
scam - po co - sì!
bride - groom and bride!
Bräut' = gam der Braut!

quan-do il so - - le di -
let . . horns . . then be
wenn wie = = der = um



a - vran - no un scam-po co - sì!
wel - come the bride-groom and bride!
Huf = fa! dem Bräut' = gam der Braut!

quan-do il so - - le di -
let . . horns . . then be
wenn wie = = der = um

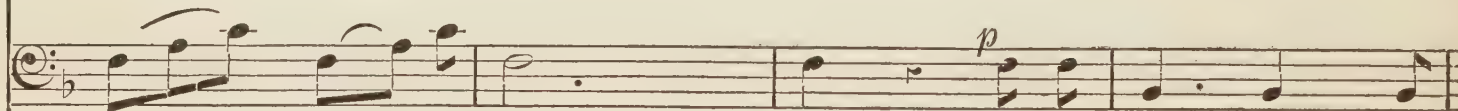


- vran - - no u - no scam - - - po!
bride - - - groom and bride!
Bräut' = gam der Braut!

quan-do il so - le di -
let . . horns then be
wenn wie = der = um

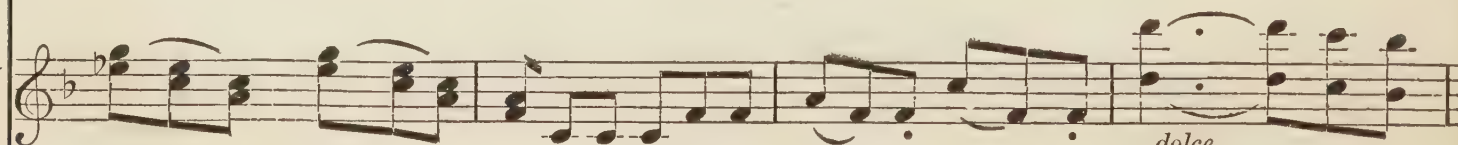


scam - po co - sì!
bride - groom and bride!
Bräut' = gam der Braut!



- vran - - no u - no scam - - - po!
bride - - - groom and bride!
Bräut' = gam der Braut!

quan-do il so - le di -
our . . horns shall be
wenn wie = der = um



ff

nuo - vo ca - drà, de - ve l'e - co gri - dar da o-gni spe-co : al-lo spo-so, al-la
horns then be sound - ed and peal thro' the hill's rock - y side, . . to wel-come, to
U = bend er = graut, foll & = cho und ſel = ſen = wand hal = len : Sa! Sa!

ff

nuo - vo ca - drà, de - ve l'e - co gri - dar : al - lo spo-so, al-la
sound - ed . . thro' th' hill's rock - y side, . . to to wel-come, to
U = bend er = graut, foll hal = len : Sa! huſ=ſa! Sa!

ff

nuo - vo ca - drà, de - ve l'e - co gri - dar : al - lo spo-so, al-la
sound - ed . . thro' th' hill's rock - y side, . . to to wel-come, to
U = bend er = graut, foll ſel = ſen = wand hal = len : Sa! huſ=ſa! Sa!

ff

nuo - vo ca - drà, de - ve l'e - co gri - dar : al - lo spo-so, al-la
sound - ed . . thro' th' hill's rock - y side, . . to to wel-come, to
U = bend er = graut foll hal = len : Sa! huſ=ſa! Sa!

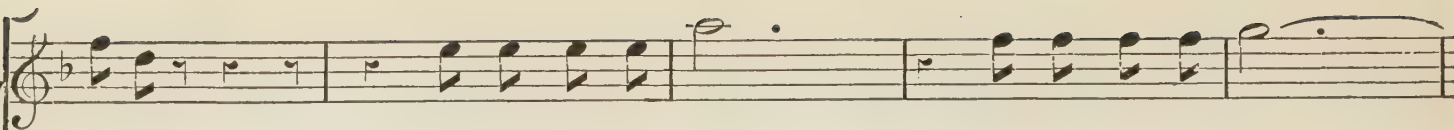
ff

de-ve l'e - co gri - dar da o-gni spe - co : al-lo spo-so, al-la
our mer - ry - ton'd horns . . shall be sound - ed to wel-come, to
wenn U = bend er = graut, . . . foll hal = len : Sa! huſ=ſa! Sa!

ff

nuo - vo ca - drà, de - ve l'e - co gri - dar : al-lo spo-so, al-la
sound - ed thro' the hill's rock - y side, . . to to wel-come, to
U = bend er = graut, foll hal = len . Sa! huſ=ſa! Sa!

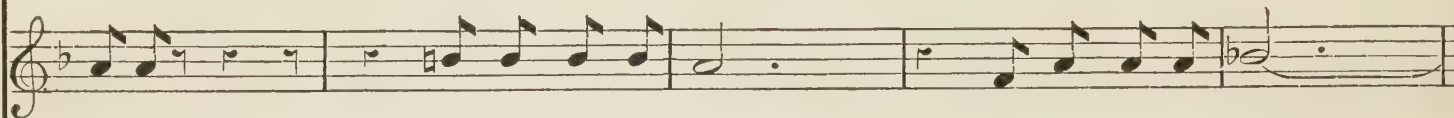
ff



spo-sa ;
wel-come,
Huf = fa !

up - sa, sa! sa! sa!
the bride-groom and bride!
dem Bräut' = gam, der Braut,

up - sa, sa! sa! sa!
the bride-groom and bride!
dem Bräut' = gam, der Braut. . . .



spo-sa ;
wel-come,
Huf = fa .

up - sa, sa! sa! sa!
the bride-groom and bride!
dem Bräut' = gam, der Braut,

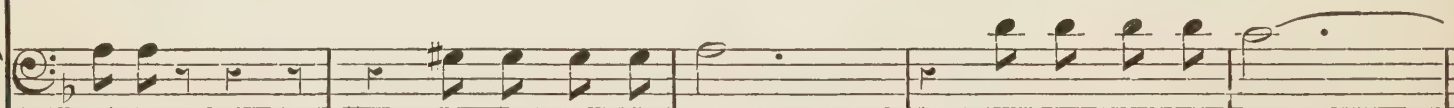
up - sa, sa! sa! sa!
the bride-groom and bride!
dem Bräut' = gam, der Braut. . . .



spo-sa ;
wel-come,
Huf = fa !

up - sa, sa! sa! sa!
the bride-groom and bride!
dem Bräut' = gam, der Braut,

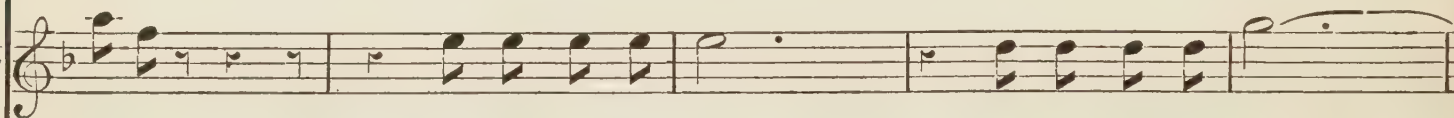
up - sa, sa! sa! sa!
the bride-groom and bride!
dem Bräut' = gam, der Braut. . . .



spo-sa ;
wel-come,
Huf = fa !

up - sa, sa! sa! sa!
the bride-groom and bride!
dem Bräut' = gam, der Braut,

up - sa, sa! sa! sa!
the bride-groom and bride!
dem Bräut' = gam, der Braut. . . .



spo-sa ;
wel-come,
Huf = fa !

up - sa, sa! sa! sa!
the bride-groom and bride!
dem Bräut' = gam, der Braut,

up - sa, sa! sa! sa!
the bride-groom and bride!
dem Bräut' = gam, der Braut. . . .

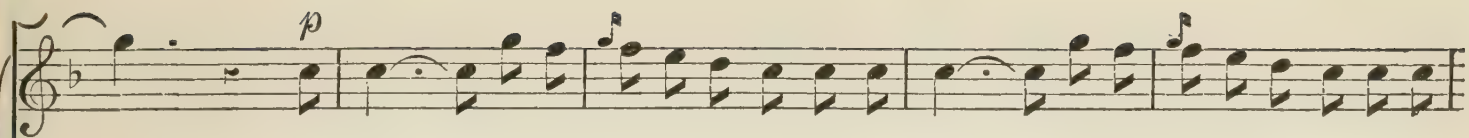


spo-sa ;
wel-come,
Huf = fa !

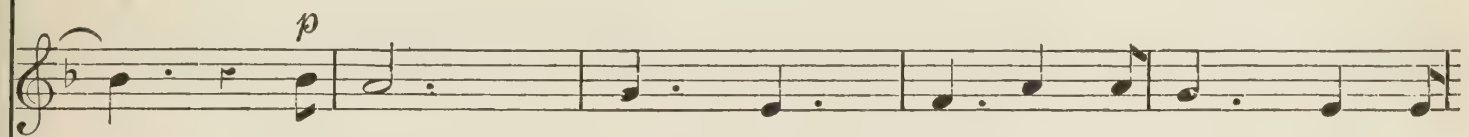
up - sa, sa! sa! sa!
the bride-groom and bride!
dem Bräut' = gam, der Braut,

up - sa, sa! sa! sa!
the bride-groom and bride!
dem Bräut' = gam, der Braut. . . .





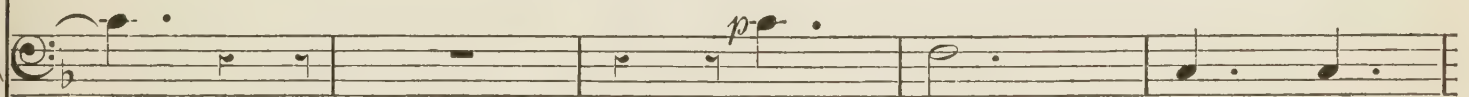
I cor - ni ri - suoni-no in-tor-no, i cor - ni ri - suoni-no in-tor-no, i
Let mer - ry ton'd horns then be sound-ed, and peal . . . thro' yon hill's rock-y side, . . . ere
Laßt lu = stig die Hör = ner er = schal = len, wenn wie = der = um A = bend er = graut, daß



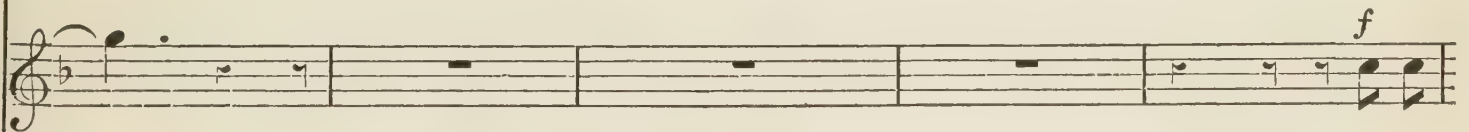
I cor - - ni - ri - suo - ni - no in-tor - no, i
Let mer - - ry - ton'd horns then be sound - ed, ere
Laßt lu = stig die Hör = ner er = schal = len, daß



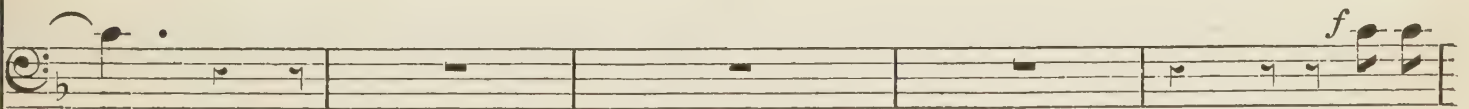
I cor - - ni - ri - suo - ni - no in-tor - no, i
Let mer - - ry - ton'd horns then be sound - ed, ere
Laßt lu = stig die Hör = ner er = schal = len, daß



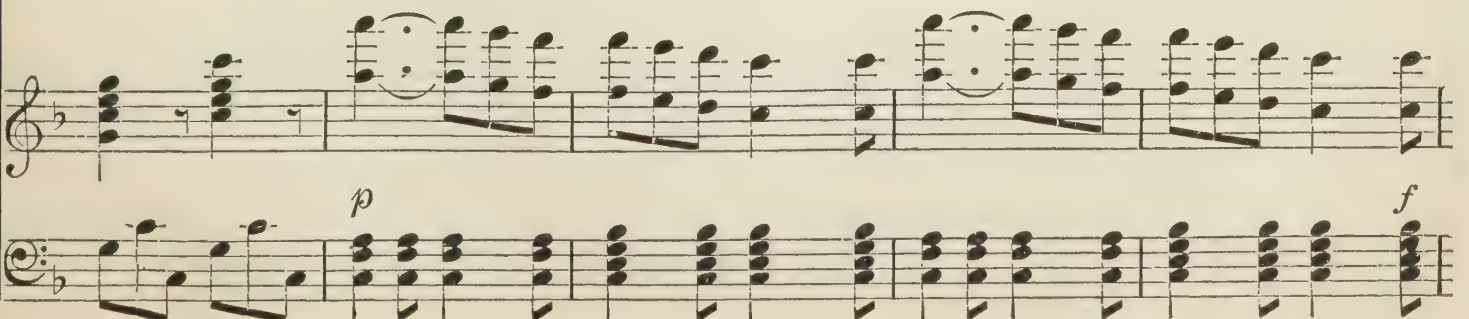
I COR - - ni ri - -
Let mer - - ry - ton'd
Wenn wie = der = um

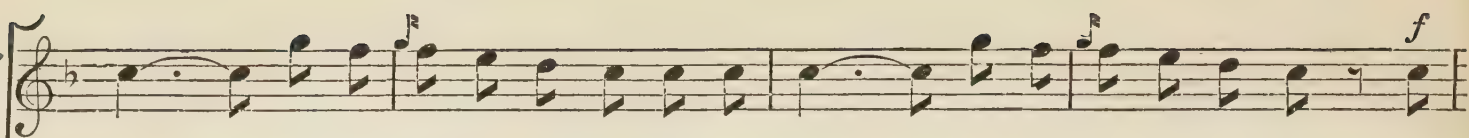


Sù, rim-
Our
Wir

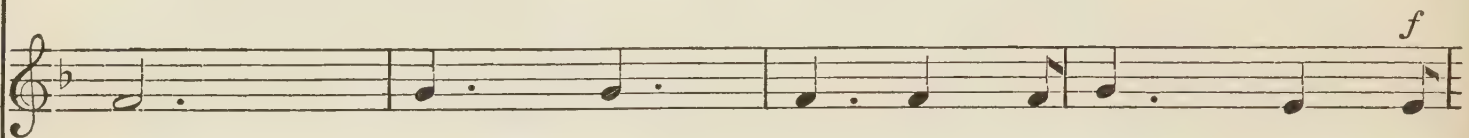


Sù, rim-
Our
Wir





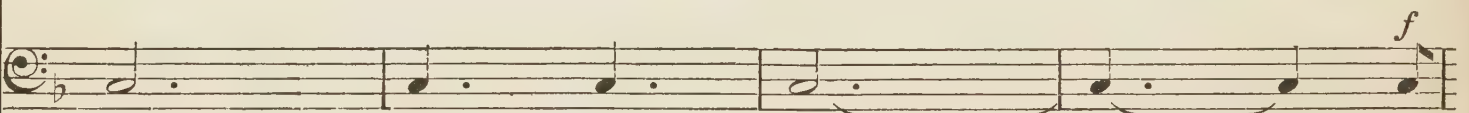
cor - - ni ri - suo - ni - no in - tor - no, i cor - - ni ri - suo - ni - no in - tor - no; up -
ev' - - ning to - mor row their ech - oes shall wel - - come the bride - groom and bride, let
& = cho und Fel = fen = wand hal = len dem Bräut' = gam, der lieb = lich = en Braut! wenn



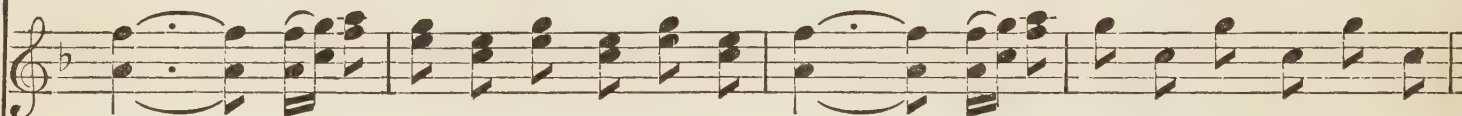
cor - - - ni ri - - suo - ni - no in - tor - - no; up -
ev' - - - ning to - - mor - row sound wel - - come! let
& = = = cho und Fel = fen = wand hal = len, wenn



cor - - - ni ri - - suo - ni - no in - tor - - no; up -
ev' - - - ning to - - mor - row sound wel - - come! let
& = = = cho und Fel = fen = wand hal = len, wenn



- suo - - ni - no in - tor - - no; up -
horns then be sound - ed, let
A = = bend er = graut, wie = der = um,

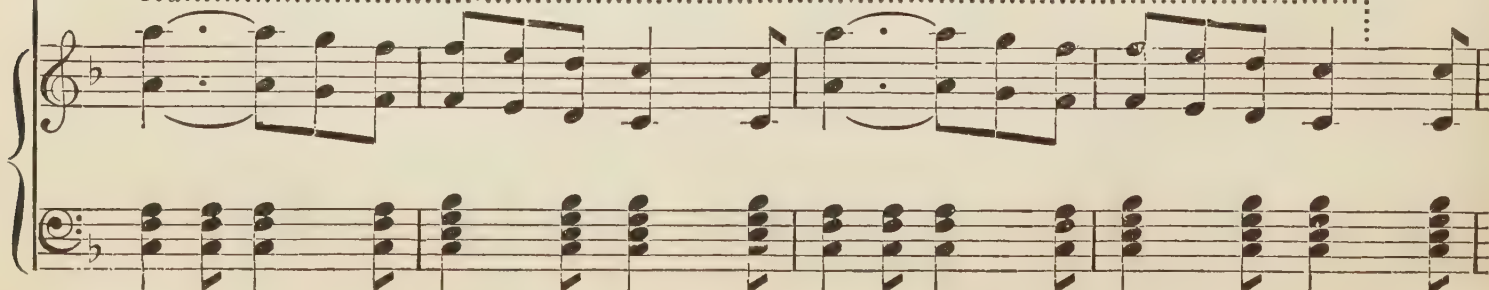


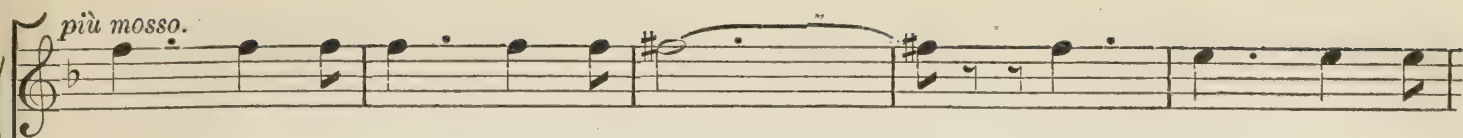
- bom - - bi - no i cor - ni all' in - tor - no, rim - bom - - bi - no i cor - ni all' in - tor - no, rim
mer - - ry ton'd horns shall be sound - ed, our mer - - ry ton'd horns shall be sound - ed, our
laf = fen die Hör = ner er = schal = len, wir laf = fen die Hör = ner er = schal = len, wenn



- bom - - bi - no i cor - ni all' in - tor - no, rim - bom - - bi - no i cor - ni all' in - tor - no, rim -
mer - - ry ton'd horns shall be sound - ed, our mer - - ry ton'd horns shall be sound - ed, our
laf = fen die Hör = ner er = schal = len, wir laf = fen die Hör = ner er = schal = len, wenn

8va.....

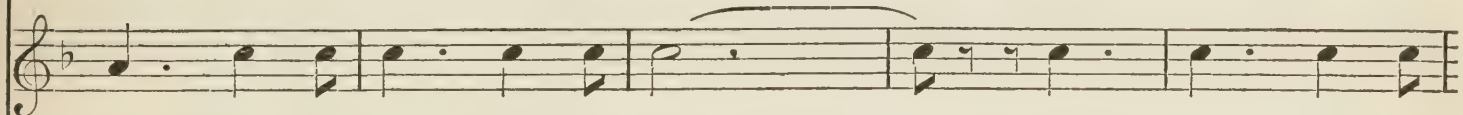




- sà! al - lo spo - so, al - la spo - sa; up - sà! al - lo
mer - ry ton'd horns then be sound ed, and peal thro' the
wie = der = um A = bend er = graut, . . . foll & = cho und



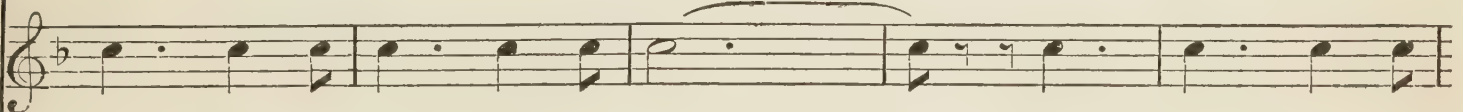
- sà! al - lo spo - so, al - la spo - sa; up - sà! al - lo
mer - ry ton'd horns then be sound ed, and peal thro' the
wie = der = um A = bend er = graut, . . . foll & = cho und



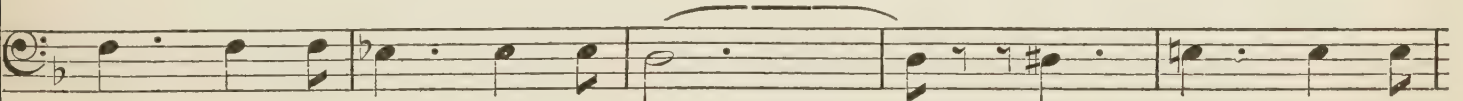
- sà! al - lo spo - so, al - la spo - sa; up - sà! al - lo
mer - ry ton'd horns then be sound ed, and peal thro' the
wie = der = um A = bend er = graut, . . . foll & = cho und



- sà! al - lo spo - so, al - la spo - sa; up - sà! al - lo
mer - ry ton'd horns then be sound ed, and peal thro' the
wie = der = um A = bend er = graut, . . . foll & = cho und

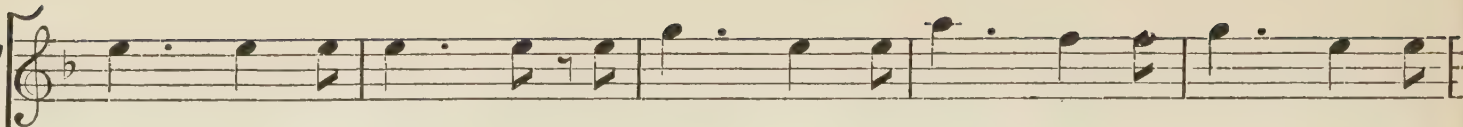


- bom - bi - noi cor - ni all' in - tor - no; up - sà! al - lo
mer - ry ton'd horns then be sound ed, and peal thro' the
wie = der = um A = bend er = graut, . . . foll & = cho und



- bom - bi - noi cor - ni all' in - tor - no; up - sà! al - lo
mer - ry ton'd horns then be sound ed, and peal thro' the
wie = der = um A = bend er = graut, . . . foll & = cho und

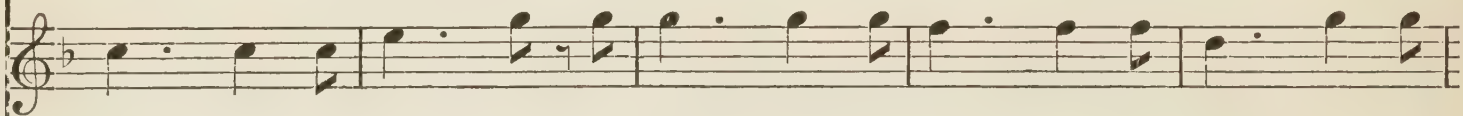




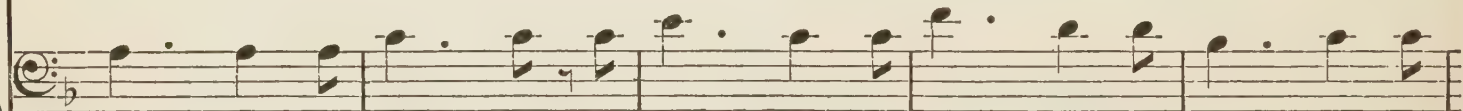
spo - so, al - la spo - sa; up - sà, sà, sà! sà! up - sà, sà! sà! sà!
hill's rock - y side, their e - choes shall wel - come the bride - groom and
fel = fen = wand hal = len: Sa, Huf = fa! Sa, Huf = fa! dem Bräut' = gam, der



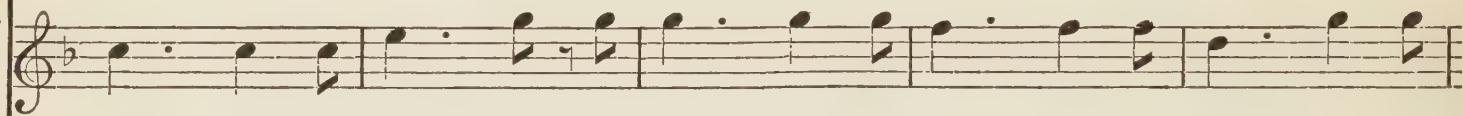
spo - so, al - la spo - sa; up - sà, sà, sà! sà! up - sà, sà! sà! sà!
hill's rock - y side, their e - choes shall wel - come the bride - groom and
fel = fen = wand hal = len: Sa, Huf = fa! Sa, Huf = fa! dem Bräut' = gam, der



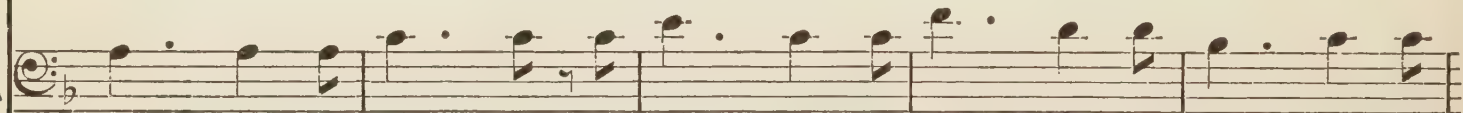
spo - so, al - la spo - sa; up - sà, sà, sà! sà! up - sà, sà! sà! sà!
hill's rock - y side, their e - choes shall wel - come the bride - groom and
fel = fen = wand hal = len: Sa, Huf = fa! Sa, Huf = fa! dem Bräut' = gam, der



spo - so, al - la spo - sa; up - sà, sà, sà! sà! up - sà, sà! sà! sà!
hill's rock - y side, their e - choes shall wel - come the bride - groom and
fel = fen = wand hal = len: Sa, Huf = fa! Sa, Huf = fa! dem Bräut' = gam, der

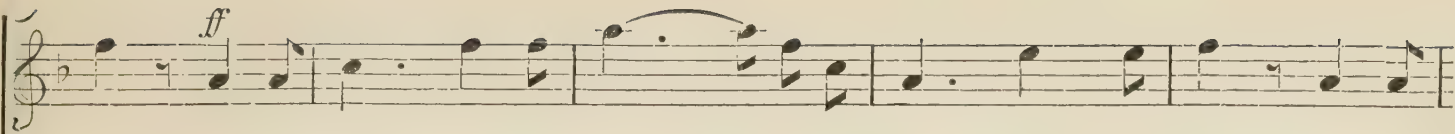


spo - so, al - la spo - sa; up - sà, sà, sà! sà! up - sà, sà! sà! sà!
hill's rock - y side, their e - choes shall wel - come the bride - groom and
fel = fen = wand hal = len: Sa, Huf = fa! Sa, Huf = fa! dem Bräut' = gam, der



spo - so, al - la spo - sa; up - sà, sà, sà! sà! up - sà, sà! sà! sà!
hill's rock - y side, their e - choes shall wel - come the bride - groom and
fel = fen = wand hal = len: Sa, Huf = fa! Sa, Huf = fa! dem Bräut' = gam, der

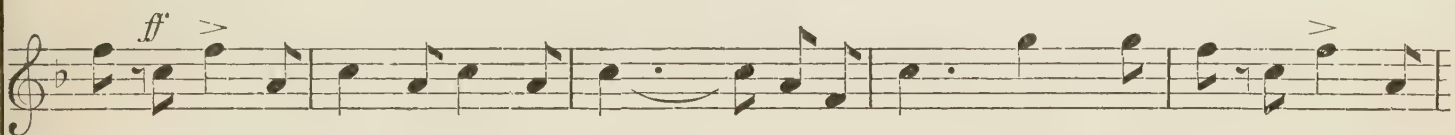




sà! al - lo spo - so, al - la spo - - sa; up - sà, sà! sà! sà! al - lo
bride, wel - come, wel - come the bride - - groom, the bride - groom and bride, shall.....
Braut, Sa, Huf = fa! dem Bräut' = gam, dem Bräut' = gam, der Braut, Sa, . .



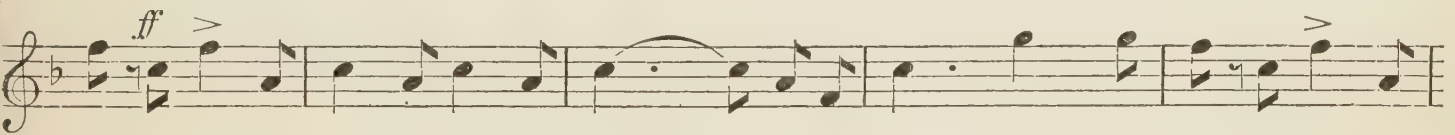
sà! al - lo spo - so, al - la spo - - sa; up - sà, sà! sà! sà! al - lo
bride, wel - come, wel - come the bride - - groom, the bride - groom and bride, shall.....
Braut, Sa, Huf = fa! dem Bräut' = gam, dem Bräut' = gam, der Braut, Sa, . .



sà! up - sà, sà, sà, sà! sà! sà! sà! . . al - lo spo - so; up - sà, up - sà, up -
bride, shall wel - come, wel - come, wel - come, wel - - come the bride - groom and bride, shall wel - come,
Braut, Sa, Huf = fa, Huf = fa, Huf = fa, Huf = fa! dem Bräut' = gam, der Braut, Sa, Huf = fa,



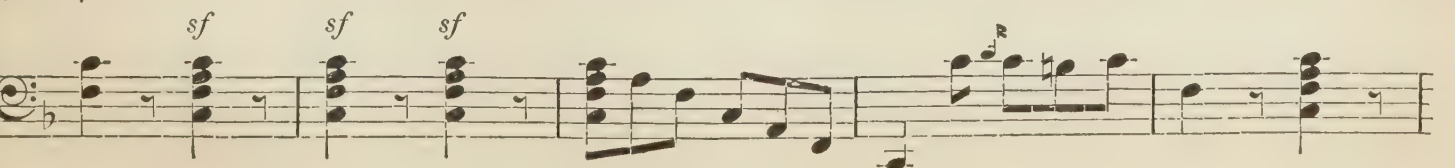
sà! up - sà, sà, sà, sà! sà! sà! sà! . . al - lo spo - so; up - sà, up - sà, up -
bride, shall wel - come, wel - come, wel - come, wel - - come the bride - groom and bride, shall wel - come,
Braut, Sa, Huf = fa, Huf = fa, Huf = fa, Huf = fa! dem Bräut' = gam, der Braut, Sa, Huf = fa,

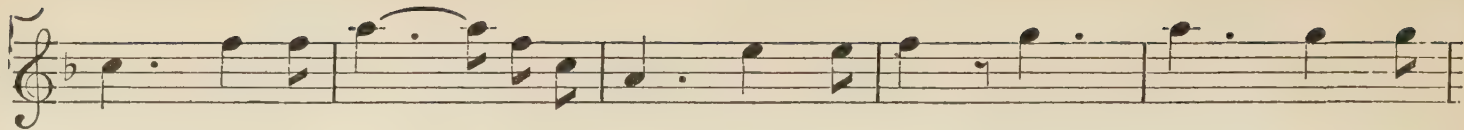


sà! up - sà, sà, sà, sà! sà! sà! sà! . . al - lo spo - so; up - sà, up - sà, up -
bride, shall wel - come, wel - come, wel - come, wel - - come the bride - groom and bride, shall wel - come,
Braut, Sa, Huf = fa, Huf = fa, Huf = fa, Huf = fa! dem Bräut' = gam, der Braut, Sa, Huf = fa,



sà! up - sà, sà, sà, sà! sà! sà! sà! . . al - lo spo - so; up - sà, up - sà, up -
bride, shall wel - come, wel - come, wel - come, wel - - come the bride - groom and bride, shall wel - come,
Braut, Sa, Huf = fa, Huf = fa, Huf = fa, Huf = fa! dem Bräut' = gam, der Braut, Sa, Huf = fa,





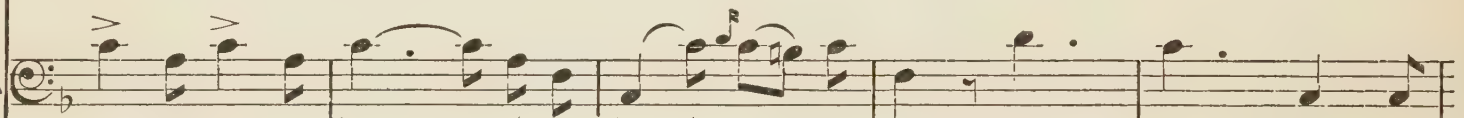
spo - so, al - la spo - sa ; up - sà, sà! sà! sà! up - sà! sà! sà!
wel - come the bride - - groom, the bride - groom and bride, the bride - groom and
Huf = fa! dem Bräut' = gam, dem Bräut' = gam, der Braut, dem Bräut' = gam, der



spo - so, al - la spo - sa ; up - sà, sà! sà! sà! up - sà! sà! sà!
wel - come the bride - - groom, the bride - groom and bride, the bride - groom and
Huf = fa! dem Bräut' = gam, dem Bräut' = gam, der Braut, dem Bräut' = gam, der



- sà, up - sà, sà! sà! . . al - la spo - sa ; up - sà! up - sà! sà! sà!
wel - come, wel come, wel - - come the bride - groom and bride, the bride - groom and
Huf = fa, Huf = fa, Huf = fa! dem Bräut' = gam, der Braut, dem Bräut' = gam, der



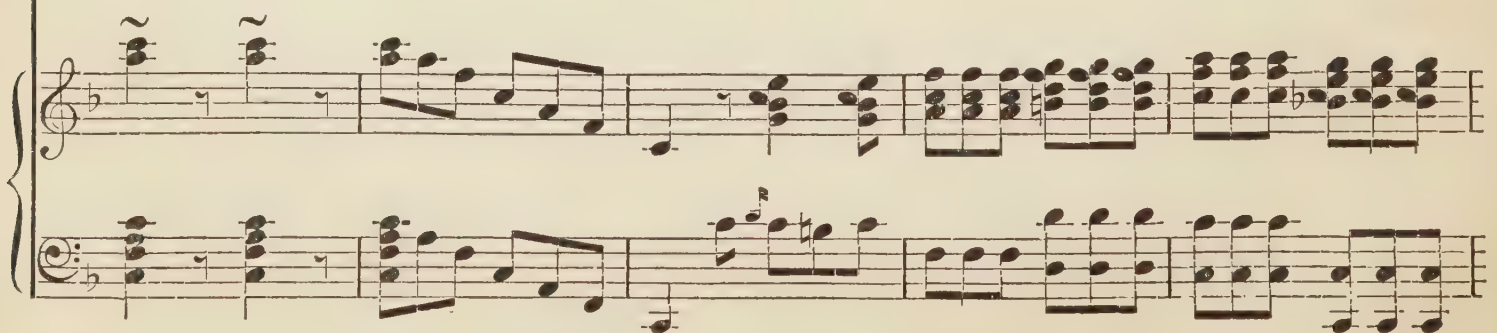
- sà, up - sà, sà! sà! . . al - la spo - sa ; up - sà! up - sà! sà! sà!
wel - come, wel - come, wel - - come the bride - groom and bride, the bride - groom and
Huf = fa, Huf = fa, Huf = fa! dem Bräut' = gam, der Braut, dem Bräut' = gam, der



- sà, up - sà, sà! sà! . . al - la spo - sa ; up - sà! up - sà! sà! sà!
wel come, wel - come, wel - - come the bride - groom and bride, the bride - groom and
Huf = fa, Huf = fa, Huf = fa! dem Bräut' = gam, der Braut, dem Bräut' = gam, der



- sà, up - sà, sà! sà! . . al - la spo - sa ; up - sà! up - sà! sà! sà!
wel - come, wel - come, wel - - come the bride - groom and bride, the bride - groom and
Huf = fa, Huf = fa, Huf = fa! dem Bräut' = gam, der Braut, dem Bräut' = gam, der



No. 3.

VALSO.

PIANO.

f

ten.

1ma volta. *2da volta.*

decres.

pp

poco a poco perdendosi. *ppp*

Allegro.

PIANO. *f* *ff*

GIULIO. (Mar.) RECIT.

No, più sof-rir non so l'a-tro-ce af-fan-no, la cru-da an-go-scia che mi stra-zia il
Oh, I can bear my fate no long-er, e'en hope is ba-nish'd from my
 Nein, l'äng-er trag'.. ich .. nicht die Qua-len, die Angst, die je-be-Hoff-nung

fp

COR,
 sou! raubt!

qual col-pain me pu-ni-sci, ciel ti-ran-no?
what un-known guilt thus haunts my spi-rit;
 für wel-che .. Schuld muß ich be-zah-len?

ff *fp* *ff*

che ti fe-ci, o de-sti-no tra-di-tor?
and o'er me works its dark con-trol?
 was .. weiht dem fal-schen Glück mein Haupt?

fp *ff*

p *a piacere.*

Moderato.

Per i
Thro' the
Durch die

bo-schi, per i pra-ti lie-to er-ra-va il mi-o pen-s'er,
fo-rests, thro' the mea-dows, joy was wont with me to stray,
Wäl-der, durch die Au-en zog ich leicht ten Muth's da-hin;

i miei stra-li ben vi-bra-ti mi col-ma-van di pia-cer, i miei stra-li ben vi-
while my ri-fle, ne-ver fail-ing, made each bird and beast my prey, while my ri-fle, ne-ver
Al-leß, was ich konnt' er-schau-en, war des fi-chern Rohr's Ge-winn, al-leß was ich konnt' er-

-bra-ti mi col-ma-van, col-ma-van di pia-cer.
fail-ing, ne-ver fail-ing, made each bird and beast my prey.
= schau-en, war des fi-chern, des fi-chern Rohr's Ge-winn.

Quin-di a-ca-sa ric-ca
When at length from chase re-
A = bend's bracht' ich rei-che

pre - da io por - ta - va e per mer - cè, si, per mer - cè, . . . sem - pre un ba - cio di Re -
 - turn - ing, ere home rose, ere home rose be - fore my sight, Ag - nes smil - ing met me, cloth'd in beau - ty's heav'n - ly,
 Beu = te, und als ü = ber eig' = nes Glück, drohend wohl dem Mör = der, freu = te sich Al = ga = then's

pp

- - se - - da mi . . . ra - pi - va fuor di me, fuor di me, mi . . . ra -
 heav'n - - ly light, cloth'd . . . in beau - ty's heav'n - ly, heav'n - - ly light, cloth'd . . . in
 Lie = bes = blick, freu = = te sich Al = ga = then's Lie = = bes = blick, freu = = te

- - pi - va, mi . . . ra - pi - va, mi . . . ra - pi - va, ra - pi - va fuor di
 beauty's light, . . . in heav'n - ly light, cloth'd . . . in heav'n - ly light, in beau - ty's heav'n - ly
 sich Al = ga = = then's Lie = bes - blick, freu = te sich Al = ga = then's, Al = ga = then's Lie = bes =

me.
 light.
 = blick

tremolo.

RECIT.

(SAMIEL apparisce in distanza
(Samiel tritt, fast bewegungslos,

M'ha dun-que il Ciel del tut-to ab-ban-do-na - to?
And am I now by Heav'n . . . for - sak - en?
Hat denn der Him-mel mich . . . ver-las-sen?

la Prov-vi -
and left the
die Vor-sicht

(Zamiel appears in the distance.)

non veduto da GIULIO.)

im Hintergrunde einen Schritt aus dem Gebüsche.)

- den - za e-ter-na ces-se - rà?
pow'r of chance . . . to know?
ganz ihr Aug' . . . ge-wandt?

cad-di in man del ma-li-gno, or ren-do
will hope's long slum - ber e - ver
soll das Ver-der-ben mich . . . er -

fa-to?
wa-ken?
= fass-sen?

al-tro che per-di-zion per me non v'ha?
or am I doom'd to end - less . . . woe?
ver-fiel ich in des Zu-falls . . . Sand?

(SAMIEL sparisce.)

Andante con moto.

(Zamiel disappears.)

(Samiel verschwindet.)

dolce.

La fi-ne-stra s'apre, e des-sa, sta i miei pas-si ad os-ser-var! nè la spe-me in lei mai
 Now me-thinks be-side her lat-tice I my love-ly Ag-nes see, while her ear seems fond-ly
 Seht ist wohl ihr Fen-ster of = fen, und sie horcht auf mei-nen Schritt, läßt nicht ab vom treu = en

ces-sa ch'io la ven-ga a con-so-lar, ch'io la ven-ga a con-so-
 list-ning ev'-ry com-ing sound for me, ev'-ry com-ing sound for
 Hof = fen: „Mar bringt gu = te Zei = chen mit, Mar bringt gu = te Zei = chen

-lar. Quan-do sen-ton-si le fo-glie pen-sa al-lor quest'è il mio
 me, Now she fond-ly waves a wel-come; fan-cy's eye her lov-er
 mit!“ Wenn sich rauschend Blätter re = gen, wähnt sie wohl, es sei mein

piè, chia-ma, ac-cen-na, e l'au-ra ac-co-glie quel so-spir, quel so-
 sees; but her sig-nal gains no an-swer save the sigh, save the
 Fuß; hüpfst vor Freu = den, winkt ent = ge = gen, — nur dem Laub', — nur dem

ritard.

pp

a tempo.

spir man-da - to a me, chiama, ac-cen-na, e l'au-ra ac-co-glie quel so - spir man -
 sigh of whis - p'ring trees! but her sig - nal gains no an - swer save the sigh of
 Raub' den Lie - bes - gruß; hüpf't vor Freu - den, winkt ent - ge - gen nur dem Raub' den

Allegro con fuoco. (SAMIEL apparisce di nuovo.)
 (Samiel schreitet im Hintergrunde langsam über
 (Zamiel appears again.)

- da - to a me!
 whis p'ring trees!
 Lie - bes-gruß.

pp ritard. pp cresc.

die Bühne, so daß er bei dem Ausrufe schon ganz an der entgegengesetzten Seite ist)

Ma, for - za i-gno - ta se-gue il pas - so
 What dark' - ning pow'r is rul - ing
 Doch mich um - gar = = neu fin = stre . .

f

mi - o, di-spe-ra - zi - on m'af - fer - ra,
 o'er me? my anx - ious bosom fear hath ri - ven,
 Mäch = te; mich faßt Wer = zweiflung, fol = tert Spott!

f

e vil ros - sor! di - spe - ra - - - zi - on m'af-fer-ra, e vil ros - sor, ros -
 my anx-i-ous bo-som fear hath riv'n, . . . hath riv'n! my anx-i-ous bo-som fear hath
 mich faßt Ber-zweiflung, fol = tert, fol = = = tert Spott! mich faßt Ber-zweiflung, fol = tert

ff

- sor!
 riv'n!
 Spott!

sol reg
 de - spair . . . hath
 o bringt . . . fein

cresc. *ff* *fp*

- spread . . . ge il cie - co de - stin! non vi-ve un
 Strahl . . . her snares . . . be - fore me: does fate rule
 durch die = se Räch = te? o bringt fein

Di - o! non vi-ve un Di - o! non v'è un
 blind - ty? does fate rule blind - ly? does fate rule
 Strahl . . . durch die = se Räch = te? herrscht blind das

(Qui Samiel sprofonda sotterra come fulminato)
(Samiel macht eine zuckende Bewegung und verschwindet.)

tan - to or - ror ! non v'è . . . un rag - gio di lu - ce in
 aid me, Heav'n ! does fate . . . rule blind - ly ? aid . . .
 fol = tert Spott ! mich faßt . . . Ver = zweif = lung, fol = = =

tan - to or - ror, non v'è . . . un rag - gio, in
 me Heav'n! does fate . . . rule b'ind - ly? aid . . .
 tert Spott! mich faßt . . . Wer = zweif = lung, fol = =

tan - to or - ror, non v'è un rag - gio di lu -
 me Heav'n! does fate rule blind - ly? aid -
 tert Spott! mich faßt Wer = zweif = lung, . . . fol = =

- - - ce in tan - to or - ror, in tan - to or - ror!
 me Heav'n! does fate . . . rule blind - ly? aid . . . me Heav'n!
 tert Spott! mich faßt . . . Wer = zweif = lung, fol = tert Spott!

RECITATIVO.

GASPARO—(*tosto che Giulio lo vede*).—Ah, ancora quì, camerata! fortuna ch'io ti trovo. GIULIO.—Che? mi vai
(*As soon as Rodolph perceives him.*) So, so; here still, comrade! 'tis lucky that I find you. How! dogging my

Gaspar,—(*sobald Max ihn gewahrt wird*.) Da bist du ja noch, Camerad. Gut, daß ich dich finde.

Max.—Hörst du schon

tu spiando? GASPARO.—Bella gratitudine! Cammin facendo ver quì, mi venne il pensiero di renderti servizio
steps again? And that is all my thanks! On the way hither some good service to thee shot across my mind; and with true-

wieder herum? Gaspar.—Ist das mein Dank? Es fiel mir unterwegs ein guter Rath für dich ein; aus treuemeinendem Herzen schleiche

e di tutto cuore io quì te l'offro, ma la corsa mi tolse il respiro. Mi duole di vederti divenuto il trastullo di tutti
heartedness I'm here to offer it, but I have walked so fast that my speed has stolen my breath. It grieves me to see ye have become a butt for these

questi goffi contadini. Per Bacco! come questi massicci bifolchi ghignazzavano, ah, ah, ah! Ma che importa?
peasants. By Jove! how the swipes-swilling bumpkins laughed, ah, ah, ah!—But what matters? Scare this from your brain, my good fellow!

Scaccia queste rimambranze dalla tua mente (*guardando entro un fiasco sulla tavola*). Che? Birra! Ah! la birra
(Looking into a pitcher on the table.) How? what, beer! Why, that's no care-killer! (Calling aloud into the tavern.) Eh, wine! wine! two

non è uno scaccia-pensieri! (*Chiama forte verso l'osteria*). Ehi! vino, vino! due fiaschi pieni! Camerata! e se
cups! Comrade, and it should drain me of my last penny, ye must drink with me. I cannot bear to see a comrade so cast down. (To the

dovesse costarmi fin l'ultimo quattrino tu beverai con me; io non soffro la vista d'un compagno così tristo. (*Alla
servant girl, who enters from the inn, bearing a wine-bottle and two glasses, which she places upon the table.) Chalk it to my*

serva che esce dall' osteria portando un fiasco e due bicchieri che depone sulla tavola.) Metti questo sul mio conto!
score.

GIULIO.—Perdonami, il mio capo è pesante assai senza del vino. (*Siede e si copre il volto colle mani.*)
Excuse me, my head is dull enough without drinking. (He sits down and buries his face in his hands.)

Max.—Damit verschone mich! Mein Kopf ist ohnehin wüst genug. (*Legt den Kopf auf die Hände.*)

GASPARO.—(*Mentre Giulio è in tal posizione, Gasparo versa di nascosto alcune gocce da una fiala nel bicchiere di*
(Aside, whilst Max is in this position, dropping something quickly from a small phial into the glass intended for his comrade.)

Gaspar.—(*Tropft geschwind aus einem Fläschchen etwas in das für Max bestimmte Glas. Für sich:*) (*So, Freunde, da braucht*

Giulio.) (*Là, amicone, tu sei servito.*) (*Versando del vino nel bicchiere di Giulio.*) A me, Samiel! (*Samiel apparisce*
(There, friend, we have ye safe!) (Pours wine into the glass; aside.) Help, Samiel! (The head of Samiel appears above the bush close

dietro un cespuglio vicino a cui essi siedono. Gasparo ne atterrisce.) Che ved' io là! (*Samiel sparisce.*)
to which they are seated. Gaspar is terrified.) Thou there? (Samiel disappears.)

GIULIO.—(*guardando attorno*). Con chi parli tu? GASPARO.—Io? con nessuno. Io sol dissi:—"Sù, amico!"
(Looking up.) With whom do you speak? I? With no one. I said, "There, friend," i' the act of filling

Max,—(*auffahrend:*) Mit wem sprichst du?

Gaspar.—Ich? mit Niemand. Ich sagte: "So, Freunde!" weil ich

mentre ti colmavo il bicchiere. GIULIO.—Ma io non voglio bere. GASPARO.—Beviam al nostro capo-guardia!
ye a bumper. But I would rather not. Long life to the Head-Ranger! Will ye

non vuoi tu far un brindisi con me alla salute del maestro? GIULIO.—Sia! (*Toccano e bevono.*)
not second me in a health to our good master? As ye list. (They drink together.)

deines Lehrherrn wirst du doch mittrinken? Max.—So sei's. (*Sie stoßen an und trinken.*)

GASPARO.—Ora cantiamo una canzonetta. "Sempre lieto, sempre gaio!" (*Giulio esprime disapprovazione.*) Ah,
Now, let us sing a verse! "When the heart of a man's oppress with care." (Giulio expresses his disapprobation.) Ah, you like

Gaspar.—Nun laß uns eins singen:—"Semper fröhlich, nur halb selig, immerhin!" (*Max bezeigt seinen Unwillen.*) Das gefällt dir nicht?

questa non ti piace? Proviam quest' altra.
that not? Well, then, for another.

Nun denn, ein andres!

No. 5.

RONDÒ.

Allegro feroce ma non troppo presto.

PIANO. *f*

GASPARO. (Caspar.)

Quag-giù in que-sta val di pe-ne, non sa-ria-vi un so-lo be-ne
Life is dark-en'd o'er with woe, . . . the rud-dy nec-tar flow,
 Hier im irb'-schen Sam-mer-thal war' doch nichts wie Plack und Qual,

sen-za Bac-co e il suo li-quer; per-ciò fin ch'io
wine's the soul of joy be-low; bless'd by Bac-chus,
 trüg' der Stock nicht Trau = ben; dar-um bis zum

re-sti in vi-ta, d'u-na co-sa sì gra-di-ta sa-rò gran ve-ne-ra-tor,
ro-sy wine makes a mor-tal half di-vine! fill, oh fill the cup be-fore . . . thee,
 leg-ten Hauch seh' ich auf Gott Ba-chus Bauch mei-nen fe-sten Glau-ben!

sa-rò gran ve-ne-ra-tor!
Bac-chus, Bac-chus, I a-dore . . . thee!
 mei-nen fe-sten Glau-ben!

GASPARO. --Sù, amico! fammi il coro. (*Beve.*)

Hey, man! join in a chorus! (drinks.)

Caspar. -- Ei, du mußt auch mitzingen! (trinkt.)

GIULIO. -- Lasciami!

Excuse me!

Max. -- Laß mich.

GASPARO. -- Alla salute di Reseda!

Long life to Agnes! He who

Caspar. -- Jungfer Agathe soll leben!

GIULIO. -- Tu sei presuntuoso!

Ye presume! (They drink

Max. -- Du wirst unverschämt.

chi non beve alla salute di sua bella è un uom da nulla.

toasts not his betrothed is a mean fellow.

Wer die Gesundheit seiner Braut ausschläg' wär' doch wahrlich ein Schuft.

(*Toccano e bevono.*)

together.

(*Sie stoßen an und trinken.*)

Quei, che sa cos' è de - li - zia, chi vuol vi - ve - re in le - ti - zia, sem-nra a Bac-co
Life is dar-ken'd o'er with woe; . bid the rud-dy nec-tar flow, love's the soul of
 Eins ist Eins, und Drei sind Drei! . . drum ad = dirt noch zwei = er = lei . . zu dem Saft der

sia fe - del, la sua vi - te bian-ca e ros - sa col-la ma - gi -
life be - low; bless'd by beau - ty, ro - sy wine . . makes a mor - tal
 Re = ben; Kar - ten - spiel und Wür - fel = lust, und ein Kind mit

- ca sua pos - sa ci tra - spor - ta o - gno - ra in ciel, ci tra -
all di - vine! fill, oh fill the cup be - fore . . . thee, Ve - nus,
 rnn = der Brust hilft zum ew' = gen Le = ben! hilft zum

- spor - ta o - gno - ra in ciel!
Ve - nus, I a - dore . . . thee!
 em' = = gen Ge = = ben!

GASPARO.—Affè! nulla dunque ti scuoterà quest' oggi? (*Beve.*)

'Gad, will nothing stir thee up to-day? (Drinks.)

GIULIO.—Come credi, ch' io voglia unirmi

How can ye expect me to join in such

Gaspar.—Mit dir ist aber auch gar nichts anzufangen! (*Trinkt.*)

Max.—Wie kannst du mir zumuthen in so

a te in tal canzone?

GASPARO.—Viva il principe nostro Signore! Chi non vuol bere è un traditor!

a song?

Long live our lord the Prince! Who chimes not with that is a Judas!

etwas einzustimmen?

Gaspar.—Unser Herr Fürst soll leben! Wer nicht dabei ist, ist ein Judas!

GIULIO.—Bene, ma sia l' ultimo bicchier. (*Toccano e bevono di nuovo. Giulio si fa aria col cappello, indicando*

Well, then—but not one drop more. (They drink together; Rodolph fans himself with his hat, indicating that the heat

Max.—Nun denn, aber dann auch keinen Tropfen mehr! (*Sie stoßen an und trinken; Max weht sich mit dem Hüte Luft zu, und giebt*

che il calore l' opprime.)

oppresses him.)

sonst zu erkennen daß ihm heiß sei.)

Car - te, da - di eu-na zi - tel - la gio - vin, buo - na, a-man-te, e bel - la!
One makes one and three makes three, . . . two joys trip - li - cate the glee . .
 Oh = ne dies Tri = fo = li = um . . giebt's kein wah = res Gau = di = um . .

che di più si bra - me - rà!
pur - pling grape is giv - ing.
 feilt dem er = sten lle = bel.

Quest' è so - lo quel tri-fo-glio,
Dice flung down with heart-i-ness,
 Bläsch-chen sei mein A, B C

che ban-di-sce o- gni cor- do- glio dal - la fra - le u - ma - ni - tà, dal - la
 young girl's heart if you pos - sess, make life worth the liv - ing, make life
 mein Ge = bet = buch Ka = thet = le, Kar = te mei = = ne Bi = = bel! Kar = te

fra - le u - ma - ni - tà!
 worth . . the liv - ing!
 mei = = ne Bi = = bel!

RECITATIVO.

GIULIO—(alzandosi). Ribaldo! la mia Reseda ha ragione: su ciò ella sempre mi fa cauto contro te. (Egli sta per partire, una Springing up.) Knavel my Agnes is right in that she ever warns me 'gainst thee. (He is for leaving; a certain vehemence is observable in his manner, as if proceeding from slight intoxication.)
 Max.—(außspringend :) Bube! Agathe hat recht wenn sie mich immer vor dir warnt. (Will fort. Man merkt ihm von jetzt eine gewisse

certa veemenza è osservabile nel suo portamento.)
 in his manner, as if proceeding from slight intoxication.)
 Heftigkeit an, einem leichten aber bösen Rausche gleich.)

apprendisaggio sotto Tilly, ed ho ballato con lui a Magdeburgo, la soldatesca può insegnare ancora delle canzoni
 'neath Tilly, and danced with him a dance at Magdeburg: your soldier-folk can teach a spicy song or two as well as dance.
 Bruderherz? Ich diene noch als Mischbart unter dem Altringer und Tilly, und war mit beim Magdeburger Tanze; unterm Kriegsvolke

piccanti. (Batton le sette, Giulio sen va.)
 (The village clock strikes seven; Rodolph is going.)
 Iernt man solche Schelmliedlein. (Die Dorfuhr schlägt, Max steht auf.)

GIULIO.—Si, gli è tempo, le sette sono passate.
 Yes; 'tis time, it then struck seven.

Max.—Sa, es wird Zeit. Das schlug Sieben!

io lo prevedi, ma tu puoi atterrirarla, rifletti, ella attende che tu porti a casa un buon augurio per domani.
 not?—but you may frighten her; remember, she will expect ye bring some prize as auguring well for the morrow.
 doch nicht—du könntest sie erschrecken! Weißt du nicht daß sie auf einen Gewinn als gute Vorbedeutung für morgen hofft?

GIULIO.—Ahimè! per lei mi duol! Domani!
 Alas, poor girl!—myself too!—the morrow!

Max.—Ach, die Arme! Und ich selbst! Morgen!

consiglio, io cercai di te appunto per ciò. Ci sono mezzi pronti per riuscire.
 'tis for this that I have really sought thee; there are means of help at hand.
 rathen! Deshalb hab' ich dich eigentlich aufgesucht. Dir könnte gar wohl geholfen werden!

GASPARO.—Poss' io darti prova di mia amicizia in faccia a tutti? Non gli è per nulla che un' ora fa io ti parlai—esistono
 Could I give you proof of my friendship 'neath so many eyes?—'twas not for nought I dropp'd those hints an hour since. There

Gaspar.—Um dir ganz meine Freundschaft zu beweisen, könnte ich dir unter vier Augen——Nicht umsonst habe ich gegen dich zuweilen ein

certi semplici naturali mezzi, certe innocue pratiche di caccia—questa notte stessa, allor che la luna s' oscura, grandi eventi
 exist certain simple natural crafts, certain innocent hunter-practices. This very night, at the moon's eclipse, may great things be accomplish'd! An
 Wort fallen lassen——Es giebt allerdings gewisse geheime Kräfte der Natur, gewisse unschuldige Jagdkünste.—Diese Nacht, wo sich die

possono succedere. Un vecchio montanaro cacciatore tempo fa iniziommi nel segreto. (Durante queste parole di Gasparo,
 old mountain-hunter once let me i' the secret. (During these words of Gaspar's, Zaniel has been observed from time to time to peer forth, unseen by
 Montscheibe verfinstert, ist zu großen Dingen geschickt!—Ein alter Vergjäger hat mir einmal vertraut—(Man sieht Samiel von Zeit zu Zeit

Samiel si vede di tempo in tempo comparire, non veduto da loro.)
 both speakers.)

lauschen, ohne daß ihn die Sprechenden bemerken.)

GIULIO.—Tu distilli per me il veleno goccia a goccia.
 Ye measure me the poison drop by drop.

Max.—Du missest mir das Gift tropfenweise zu—

GASPARO.—Che ten parrebbe, amico, se io ti potessi aiutare a far qualche bel colpo, un colpo che facesse te vincitore,
 How were it, comrade, should I lend ye a hand to-day to some lucky shot; one that would give Agnes joy and thyself success on the

Gaspar.—Wie wär's, Kamerad, wenn ich dir noch heute zu einem recht glücklichen Schusse verhilfe, der Agathen beruhigte und zugleich Guer

domani, e Reseda fuor di se dalla gioia?
morrow?
morgendes Glück verbürgte?

GIULIO.—Tu vuoi scherzare. È ciò possibile?
You speak parables. Can such be possible?
Max.—Du fragst wunderbar. Ist das möglich?

GASPARO.—Coraggio,
Courage!
Caspar.—Muth! Muth!

coraggio. "Ciò che gl'occhi non vedon il cuore non pensa." Ora prendi il mio fucile.
courage! "What the eye don't see, the heart don't grieve." Now, take my gun.
„Was die Augen sehen, glaubt das Herz." Da, nimm meine Büchse!

GIULIO.—Per che fare?
And with it, what to do?
Max.—Was soll ich damit?

GASPARO.—Attendi. (*Osservando per l'aria.*) Nulla dunque si mostra? (*presto, mentre da a Giulio il fucile.*) Là, là, non
Patience! (he scrutinizes the sky.) Doth nothing show itself? (quickly, as he gives him the rifle.) There! there! Dost see yon eagle?

Caspar.—Gedult! (*Er sieht nach dem Himmel.*) Zeigt sich denn nichts? (*Schnell, indem er ihm das Gewehr giebt.*) Da! ra! Siehst du
vedi tu, quell' aquila? Falle fuoco!
Fire!
den Stößer dort? Schieß!

di portata, e pare come un punto nell' aria?
sky—cloud-high and out of shot-range!
wie ein schwarzer Punkt in der Luft, wolkenhoch über der Schußweite!

GASPARO.—Fuoco, ti dico, in nome di Satanasso! Ah!
Fire, in the name of Satan! ha! ha!

Caspar.—Schieß in's T—Schellobers Namen! ha, ha!

GIULIO (*Tocca il grilletto con esitazione, il colpo parte, in questo momento uno scroscio di riso si sente, e Giulio atterrito si volge*
(Touching the trigger with some hesitation, the gun goes off; at the same moment a yell of laughter is heard, so that, terrified, he turns to

Max.—(*berührt wie im Zweifel den Stecher; das Gewehr geht los. In demselben Augenblicke hört man ein gellendes Gelächter, so daß sich*
a Gasparo.)—Perehè ridi? Ah! le negre ali d'un demone sembrano librarsi in giro colassù! (*Una grossa Aquila volazza*
Caspar.) Why laughest thou? The dark wings of a fiend seem circling there above. (*A large golden eagle sweeps for an instant spinning in the air,*
Max erschrocken nach Caspar umsieht.) Was lachst du?—Wie Fittiche der Unterwelt kreist's dort oben—(*Ein mächtiger Steinadler schwebt einen*

per un istante nell' aria, quindi cade morta ai piedi di Giulio.) Che è ciò?

GASPARO (*prendendo su l'aquila.*)—Un'
(Lifting up the eagle.) A golden

Augenblick wirbelnd in der Luft und stürzt dann todt zu Maxens Füßen.) Was ist das?

Caspar.—(*der ihn aufhebt.*) Der größte Stein-

aquila dorata, e delle più belle! Che bel colpo! che bella mira! giusto ferita nell' ala, intatta in ogni altra parte. Falla im-
eagle, and of the largest! What a shot, and how marvellously hit!—right under the wing, otherwise not touch'd. Have him stuff'd, brother, for a
adler den es giebt! Was für Fänge! Und wie herrlich getroffen! Gleich unterm Flügel, sonst nichts verlegt! Kannst ihn ausstopfen lassen, Bruder,

pagliare, fratello, per il museo. GIULIO.—Ma io mi ci perdo!—questo fucile è come tutti gli altri!

GASPARO.—Vittoria!

cabinet.
für ein Naturalien-Cabinet!

But I cannot conceive—that rifle is as others are—

Victoria!

Max.—Aber ich begreife nicht—

—diese Büchse ist doch wie jede andere—

Caspar.—Victoria!

Ora tu sarai rispettato dai contadini, e colmerai di gioia Reseda. (*Strappando alcune penne dall' aquila, le pianta nel cappello*
now will you have respect from the peasants, complete Agnes' joy! (plucking out some of the largest feathers, he sticks them in Rodolph's hat.) There,
das wird dich bei den Bauern in Respect setzen! das wird Agathen erfreuen! (*Rauft einige der größten Federn aus und steckt sie auf Maxens Hut.*)

di Giulio.) Là, camerata, ecco il tuo trofeo!

GIULIO.—Che hai tu fatto? Qual brivido mi sento scorrer per il sangue,
What have you done?—an icy chill hath check'd my ev'ry vein. With what did

So, Camerad! Dies als Siegeszeichen.

Max.—Was machst du?—Wird mir doch ganz schauerlich!—Was hättest du

qual carica adoprasti? Che sorta di palla hai tu usato?

GASPARO.—Che palla! imbecille, io usai per proiettile una

ye load? What manner of bullet was 't?

No bullet, little fool! nought but a shot, which never misses

gelaten? Was war das für eine Kugel?

Caspar.—Gar keine Kugel, Märchen! Eine trächtige Blindschleiche!

chiocciola, che sempre colpisce. GIULIO.—Oh son io sognando, oppure oppresso dal vino? Cosa tale non m'accadde giammai
its aim.
Oh, am I drunk with dreams, or with wine?—such like hath happen'd to me ne'er before! Caspar!

die trifft allemal.

Max.—Träum' ich denn, oder bin ich berauscht? So etwas ist mir noch nie begegnet!—Caspar! ich bitte

pel passato. Gasparo, io ti prego, ti scongiuro (*lo prende pel braccio*);—io ti darò—io ti darò—dimmi che palla è quella?
pray ye—I entreat ye (catches hold of him), dear Caspar! I will give thee—give—say, what ball was that?

dich, ich beschwöre dich!—(*Tast ihn.*) Caspar! ich bringe dich um—Sag', was war das für eine Kugel?

GASPARO.—Ha forse la troppa gioia, estinto il lume di tua ragione? Vieni io voglio dividerla con te (*abbraccia Giulio*).
Has joy outquenched the sob'rer light of reason? Come, I will share this with thee (embraces him). Nothing, little friend; it was—a

Caspar.—Bist du verwirrt vor Freuden? Ich theile sie mit dir! (*Umarmt ihn.*) Nicht, Freundschen! das war ein Schuß? Laß mich

Nulla, mio bell' amico, fu soltanto un bel colpo! Lasciami libero!

GIULIO (*lasciandolo*).—E dove prendesti

shot! Let me go.

(Lets him loose.) Where gottest thou

los!

Max.—(*läßt ihn los.*) Wo hast du die Kugel

tu quelle palle?

GASPARO.—Ehm; poi che tu ritorni alla ragione, ora dimmi sincero, tu esperto cacciatore,

those balls?

Humph! since ye have come into your proper senses—now, tell me truly—thou, expertest

her?

Caspar.—Nun, wenn du Vernunft annimmst—so sag' mir—du, der wackerste Jäger, bist du, oder stellst

sei tu così ignorante non sai tu veramente che cosa significhi, una palla-franca?

GIULIO.—Ah tu vuoi rider!

hunter, art thou so untaught? Do ye really know not what a "free-bullet" means?

Ridicule and gossip!

tu dich nur so unerfahren? Würdest du wirklich nicht was eine Freikugel sagen will?

Max.—Albernes Geschwätz!

GASPARO.—Ciò si apprende meglio tra la soldatesca. Ah, ah, come mai possono questi franchi cacciatori colpire il nemico
One's school'd it better 'mongst your soldier-folk. Ha, ha! how hit the sharp-shooters their mark, who strike their man 'mid volumes

Caspar.—Da lernt's man doch besser unter dem Kriegsvolke. Da, ha! wie kämen die Scharfschützen zurecht, die ihren Mann aus dem

sì bene, attraverso nubi di fumo? Dimmi hai tu giammai udito, come il re di Svezia cadde nella battaglia di Lützen? Due
of thick powder-smoke? or, have ye ne'er heard tell how Sweden's king did fall at Lützen? Two silver bullets hit him—aye, aye, well knows it your
dicksten Pulverdampf herauschießen? Oder hast du nie nachgedacht, wie der Schwedenkönig, trotz seines Kellers von Glendshaut, bei Lützen gefallen

palle d'argento lo colpirono. Ah! ah! ben conosce tutto ciò il tuo filosofo che va scrutinando nelle arti intricate ed oscure.
philosopher who dares at other arts as deep to sound, as difficult to gain.

ist? Zwei silberne Kugeln, hieß es. Ja, ja, der Geschickte kennt das! Doch zu so etwas bedarf's anderer Künste, als blos zu zielen und loszutücken.

GIULIO (*esaminando l'aquila*).—Cielo! questo colpo ha del portentoso; nel crepuscolo, la feci cader dalle nuvole, come è questo credibile?
(Examining the eagle.) The shot is incredible—in the dull twilight—brought hither from the clouds. Oh, how can this be real?

Max.—(*den Adler betrachtend.*) Der Schuß ist unglaublich—in trüber Dämmerung—aus den Wolken herabgeholt! So wäre es doch wahr?

GASPARO.—Due cose ne seguono, il sorgere d'un debil figlio delle polve dall' abbiezione alla vita, l'acquistar onore, grado,
Two things hinge thereon: to lift a weak son of earth from deep dejection to the light of life, to win him honour—place—and most

Caspar.—Zudem ist's wohl zweierlei, einem armen Erbensohne aus dem Hinterhalte das Lebenslicht ausblasen, und sich eine Erbforsterei und

e supremo affetto!

GIULIO (*risflettendo*).—Hai tu ancor di queste palle?

GASPARO.—No; esse han

supreme affection!

(inwardly brooding.) Hast thou more of these balls?

That was the last,

ein allerliebtestes Mädchen erschießen.

Max.—(*für sich selbst brütend.*) Hast du noch mehr solche Kugeln?

Caspar.—Es war die letzte,

giusto compito il lor giro. (*pausa.*)

GIULIO.—Perehè di repente sì muto; "giusto compito il lor giro." Che significa ciò?

—they have just served their turn (a pause).

Why suddenly so silent?—"just served their turn!"—what is your meaning?

—sie haben gerade ausgereicht. (*Pause.*)

Max.—Bist du doch auf einmal so wortfarg!—Ausgereicht? Wie verstehst du das?

GASPARO.—Che stanotte se ne posson ottener dell' altre.

Because that more may be obtain'd to-night.

Gaspar.—Weil sie in dieser Nacht zu bekommen sind.

GIULIO.—Stanotte?

This very night?

Mar.—In dieser Nacht?

GASPARO.—Si, tre giorni il sole

Assuredly! three days

Gaspar.—Sa doch! Drei Tage

è indietro nel suo corso, e questo è il secondo, stanotte la luna si eclisserà totalmente, Giulio, amico, il tuo fato dipende
the sun stands backward of his course, and this is now the second; to-night the moon is totally eclips'd. Rodolph! comrade! thy fate hangs o' the influx
hinterinander steht jetzt die Sonne im Schützen, und heut' ist der mittellste; heut', wenn sich die Tage scheiden, giebt's eine totale Montfinsterniß.

dall' influsso degli astri benigni. Tu puoi arrivar a grandezza, ed oggi, nel più fitto della notte, tu puoi vincere la prova,
of propitious stars! Thou mayest achieve greatness! and this day, 'right i' the thick of night, win honor at the trial, secure thee place and bride, if

—Mar! Camerad! Dein Schicksal steht unter dem Einflusse günstiger Gestirne! Du bist zu hohen Dingen ersehen! Heute, gerade in der
ye dare an unseen power's help—for then shall Nature bow before thee, herself thy slave!

Nacht zuvor, ehe du den Probechuß thun, Amt und Braut dir gewinnen sollst, wo du der Hülfe unsichtbarer Mächte so sehr bedarfst, heut die
inchinerà a te, e saratti schiava.

Natur selbst sich zu deinem Dienste!

queste palle.

GIULIO.—Come si posson desse ottenere?

How may they be obtained?

Mar.—Wie erlangt man sie?

GIULIO.—“A mezzanotte alla gola del Lupo.” No, quel luogo ha un sinistro nome, ed a mezzanotte le porte dell' inferno
At midnight—in the “Wolf's-glen!” No, the place has a bad name; and at midnight the gates of hell are opened.

Mar.—Um Mitternacht—in der „Wolfschlucht?“—Nein! die Schlucht ist verrufen, und um Mitternacht öffnen sich die Pforten der Hölle.

sono aperte. GASPARO.—Bah! quali follie! Pure io non ti voglio abbandonare alla tua nemica sorte. Io ti rimango
Pah!—what fancies! But yet cannot I leave thee to thine evil star. I stand thy friend, and will help ye to cast

Gaspar.—Bah!—wie du denkst!—Und doch kann ich dich deinem Unstern nicht überlassen—ich bin dein Freund! ich

amico, e ti voglio aiutare a fabbricarle.

them.

will dir gießen helfen.

GIULIO.—No, neppur ciò.

Nor that either!

Mar.—Auch das nicht!

GASPARO.—Così domani tu sarai lo zimbello di tutti,

So;—then be the morrow's laughing-stock; lose

Gaspar.—So mach' dich morgen zum Landesgespott!

perderai col tuo posto, eziandio Reseda. Ti repeto che io voglio esserti amico, e farò io stesso queste palle per te, ma tu
Agnes and the forest-ry. I stand thy friend, and will cast them for ye; but ye must be at my side.

Verlier' die Försterei und Agathen!—Ich bin dein Freund! ich will selbst für dich gießen; aber dabei mußt du sein!

mi dei essere allato.

GIULIO.—Ne' tuoi accenti havvi un non so che di persuasivo! No, no, in coteste cose, un uomo

There is a smooth persuasion on thy tongue. No! on things like these no honest man must pause.

Mar.—Deine Zunge ist glatt.—Nein, an solche Dinge muß ein frommer Jäger nicht denken!

onesto non deve immischiarsi.

GASPARO.—Vigliacco! Tu vorresti riuscire, coll' altrui pericolo. Credi tu di non esser di

Coward! wouldst purchase bliss, and by another's danger? Think ye, thy share of the guilt

Gaspar.—Feigling! Also nur durch fremde Gefahr, gäb's anders dergleichen, möchtest du dein Glück

già colpevole, credi tu che quest' aquila (*mostrando l' aquila*) è stata colta da te colla tua perizia, o data a te dall' azzardo?
(if guilt) but trifling? Think ye the guilt (if guilt) already not upon ye? (spreading out the eagle.) Think ye that this eagle was given thee by chance?
erkaufen; glaubst du denn, diese Schuld, gäb' es dergleichen, laste nicht schon auf dir? (Den Adler an den Fittichen auspreisend.) Glaubst du,
dieser Adler sei dir geschenkt?

GIULIO.—Orribile cose, se vere!

Horrible, if ye are right!

Mar.—Fürchtbar, wenn du Recht hättest!

GASPARO.—Incredulo. L'ingratitude è la ricompensa del mondo. Io

Strange, how you doubt! Ingratitude's the world's best thanks. I'll cut

Gaspar.—Sonderbar, wie du fragst!—Doch Untand ist der Welt Lohn. Ich will

voglio prender per me un' ala di quest' uccello, perchè possa giovarmi (*si china e taglia un ala dell' aquila col coltello di*
me off a wing, that I may make some profit i' this matter. (Kneels, and cut's off one of the eagle's wings with his hanger). How droll! Ye dared
mir hier einen Fledermisch abhauen, daß ich wenigstens etwas davon trage. (Nimt einen Flügel ab.) Drollig! um Agathen zu trösten, wagtest

caccia). Singolare! Tu tentasti questo colpo, per far Reseda felice, per ottenerla, ed ora ti manca il coraggio. Affè
this shot to give Agnes joy; to gain her, and now ye fail in courage! Methinks 'twill hardly cheer that waxy doll who jilted me for thee. (Aside.) I
du den Schuß; sie zu erwerben fehlt es dir an Herzhaftigkeit! Das würde sich das Wachsputtchen, das mich um deinetwillen verwarf, schwerlich

ciò vorrà poco andare a gusto, a quella bambola, che me sedusse prima di te. (*A parte.*) Ora lo colgo.

catch him now.

einbilden! (Für sich: Es soll gerochen werden.)

GIULIO.—Sciagurato! Mi credi un vile?

Wretch! I have courage!—

Mar.—Glender! Muth hab' ich—

GASPARO.—Provalo dunque. Il fonder queste palle, di cui tu abbisogni,

To the proof, then! The casting of the bullets which ye need is child's

Gaspar.—So bewäh' ihn! Brauchtest du schon eine Freifugel, so ist's ja ein

è opra da fanciullo, se non vuoi consentir, la fortuna ti abatterà, per Reseda la disperazione e la morte, per te la sconfitta
play; but for this timely help, just augur from such late mischance your fate. She loves thee to distraction—would die, or, perhaps, despair
Rinterpiel, welche zu gießen. Was dir bevorsteht ohne diese Hülfe, kannst du aus deinen bisherigen Fehlschüssen leicht abnehmen. Das Mädchen

e l' onta (*portando le mani agli occhi come per asciugare le lagrime*). Vergogna su me, cacciatore grossolano, che amo
without thee! You, the jesting-butt of all, despair in turn (pressing his hand to his eyes, as if to dash away the tears). Shame on thee, rugged hunter,
ist auf dich verseßten, kann nicht ohne dich leben; sie wird verzweifeln! Du wirst, allen Menschen ein Spott, herumerschleichen, vielleicht aus

costui più che egli ama se stesso. (*A parte.*) Aiuto, Samiel!

in that thou lov'st him more than he, his weakling self! (Aside.) Help, Samiel!

Verzweiflung—(drückt sich die Faust in die Augen, als träte das Wasser hinein.) Schäm dich, rauher Waidmann, daß du ihn mehr liebst als er
sich selbst! (Für sich: Hilf zu, Samiel.)

GIULIO.—Che! Reseda morire, io sconfitto e deriso? No! (*dando la mano a Gasparo*) mille volte no. Io sono con te.

Agnes die! I—perish from despair! aye, there lays the end (giving Gaspar his hand); by Agnes' life, I come! (Samiel has glided

Mar.—Agathe sterben! Ich in einen Abgrund springen! Ja, das wär' das Ende!—(giebt Gaspar die Hand.) Bei Agathe's Leben! ich

(*In questo momento Samiel compare, e sparisce.*)

forth at these last words; he beckons and vanishes.)

komme! (Samiel, der bei den letzten Worten hervorgelauscht hat, nickt und verschwindet.)

GASPARO.—Non far motto su ciò, potrebbe

No word to any one! 'twere danger to

Gaspar.—Schweig' gegen Jedermann! Es

nuocere ad entrambi. A mezzanotte, alla Gola del Lupo, là ti attendo.

GIULIO.—Conta su me. A mezzanotte, alla gola

I betray thee?—at midnight to the “Wolf's

us both. I await thee! at midnight!

könnte dir und mir Gefahr bringen. Ich erwarte dich! Glock zwölf!

Mar.—Ich dich verrathen?—Glock zwölf! Ich

del Lupo.

glen” I come!

komme!

GASPARO. (Gaspar.)

Moderato.

p *f*

Ta - ci! ta - ci, on - de
Haste! haste! nor
Schweig', schweig', ba

pp *f*

PIANO.

p *ff*

Allegro.

niu - no t'av - ver - ta, ta - - ci! co - sì che nes - su - no t'av - ver - ta, chè la
lose the fav' - ring hour! haste! haste! nor lose the fav' - ring hour. Thy
= mit dich nie - mand warnt! schwei = ge, da = mit dich nie = mand warnt! der

pp *f*

por - ta d'in - fer - no t'è a - per - ta, chè la por - ta d'in - fer - no t'è a - per - ta!
vic - tim now is in thy pow - er, thy vic - tim . . . now is in thy pow - er,
Söl = le Netz hat dich um = garnt, der Söl = le . . . Netz hat dich um = garnt,

ff *f* *ff*

già t'af - fer - ra - no i spir - ti tre - men - di! già t'af - fer - ra - no i spir - ti tre -
Hell's darken - ing chains at length have . . . bound him, Hell's darken - ing chains at length have
nichts kann vom tie = fen Fall dich . . . ret = ten!

p *f*

- men - di, no! nul - la o - ma - i più sal - va - re ti può, no!
 bound him: soon, his soul re - pent - ing, will strive to fly, soon,
 ret = ten! nichts! nichts kann dich ret = ten vom tie = fen Fall, nichts.

nul - la o - mai più sal - va - re ti può, nul - la o - mai sal - va - re, sal - var ti
 soon, soon his soul re - pent - ing, soon his soul re - pent - ing will strive to
 nichts kann vom tie = fen Fall dich ret = ten, nichts kann dich ret = ten vom tie = fen

può! no, no, sal - var ti può!
 fly! soon, soon, will strive to fly!
 Fall! nichts! nichts! vom tie = fen Fall!

tu sei ca - du - to ed in - van ti di - fen - di,
 But strug - gling is vain when hell links the chain;
 ihm = gebt ihn, ihr Gei = ster, mit Dun = kel be = schwingt!

sei ca - - du - to ed in - van ti di - fen - di, in - van, in -
 nought, nought can break the . . fet - ters . . round him! but struggling, but
 schön trägt er knir = schend . . eu = re . . Ket = ten! ihm = gebt ihn, ihr

- van, in - van ti di - fen - di! oh tri - on - fo! ven -
 struggling, but strug - gling is vain; . . nought, nought can break the
 Gei = ster, mit Dun = kel be = schwingt! schön trägt er knir = schend

- det - ta ot - ter - rò, si, tri - on - fo! tri - on - fo! ven - det - ta, ven - det - ta, ot - ter -
 fet - ters round him! re - venge! . . re - venge! . . re - venge! thy tri - umph is
 eu = re Ket = ten! Tri = umph! . . Tri = umph! . . Tri = umph! . . die Ra = che ge =

ff

- rò! oh tri - on - fo! ven - det - ta ot - ter - rò! ven - det - ta, ven - det - ta, ot - ter -
 nigh! re - venge, re - venge, . . re - venge! re - venge, . . thy tri - umph is
 = lingt! Tri = umph! die Ra = che ge = lingt! die Ra = che, die Ra = che ge =

- rò, oh tri - on fo, tri - on - fo, ven - det - ta ot - ter - rò! nul-la o -
 nigh! re - venge . . thy tri - umph, thy tri - umph is nigh; re -
 lingt! Tri = umph! . . die Ra = che, die Ra = che ge = lingt! Tri =

- mai più sal - va - re ti può, sal - va - re, sal - va - re ti può! sei ca -
 venge thy . . tri - umph is nigh! re - venge . . thy tri - umph is nigh! but . .
 umph! die Ra = che ge = lingt! die Ra = che, die Ra = che ge = lingt! Um =

- du - to ed in - van ti di - fen - di, già t'af - fer - ra - no i spir - ti tre - men - di, i
 strug - gling is vain, when hell links the chain, for nought can break the . . fet - ters . .
 gebt ihn, ihr Gei = ster mit Dun = kel beschwingt! schön trägt er knir = schend . eu = re

spir - ti tre - men - di! oh tri - on
 round him! re - venge! thy tri
 Ket = ten! Tri = umph! die Ra

fo, ven - det-ta ot - ter - rò, tri - on - fo, tri - on - fo, ven -

umph, thy tri - umph, thy tri -
che, die Ra = che ge = lingt! die Ra

ven - det-ta ot - ter - rò! tri - on - fo, tri - on - fo, ven -

umph, thy tri - umph is nigh! re - venge! re - venge! thy
che, die Ra = che ge = lingt! Tri = umph! . . . Tri = umph! . . . die

det-ta ot - ter - rò! tri - on - fo, tri - on - fo, ven - det-ta ot - ter - rò! tri -

tri - umph is nigh! re - venge! re - venge! . . . thy tri - umph . . . is nigh! re -
Ra = che ge = lingt! Tri = umph! . . . die Ra = che ge = lingt! Tri =

on - fo, ven - det-ta ot - ter - rò! tri - on - fo, ven - det-ta ot - ter - rò!

venge! thy . . . tri - umph is nigh! re - venge! thy . . . tri - umph is nigh!
umph! die . . . Ra = che ge = lingt! Tri = umph! die . . . Ra = che ge = lingt!

FINE DELL' ATTO PRIMO.

Allegretto grazioso.

PIANO.

ANNETTA. (Nennchen.) *(al quadro di Kuno.)*

Qui,
Come,
Schelm!

fur - bo - ne!
be gay! ..
halt' fest, ..

quì vuo-i
and ba-nish
ich will dich's

star - ci?
sor - row!
Ich = ren,

cos' è que - sto spa - ven - tar-ci?
thou wilt be a bride to - mor-row!
Epu = fe = rei'n kann man ent = beh = ren

chi ti dis - se di ca -
let us now the past for -
in solch' al = tem' Gu = len =

RESEDA (Agathe.)

ANNETTA. (Nennchen.)

- - der?
get!
nest.

Quell' ef - fi - gie ab-bi in ri - spet - to!
But my Ro - do'ph . . . tarries yet!
Laß das Al = nen = bild in Gh = ren.

Eh, che il tuo pro - ge - ni -
Come, the time . . . is . . .
Ei, dem al = ten . . .

- - to - re io lo ten - go in tut - to o - no - re, ma se al ser - vo il ca - po as - set - to, che fa
near, . ba - nish ev' - - ty . . . fear, . . . Ro - dolf quick - ly will be here, all thy
 Herrn soll' ich Ach = tung . . . gern, doch dem Knecht = te Sit = te ließ = ren, kann Re =

RESEDA. (Agathe.) ANNETTA. (Mennchen.)
 ciò al si - gnor ri - spet - to? Di qual ser - vo, che vuoi dir? Di - co il
griebs . . . to . . . cheer . . . But the hour hath long gone by. Day hath
 sweet . . . nicht . . . weß = ren. Errieh, wen meinst du, wel = chen Knecht? Nun, den

chio - do! ei che por - ta - re do - vè il qua - dro, il fè . . . ca - sca - re! non fu
scarce - ly chang'd to night, Ag - nes, come, oh why . . . that sigh? he will
 Na = gel, kannst du fra = gen? sollt' er sei = nen Herrn . . . nicht tragen? ließ ihn

Ah che vuol ciò pre - sa -
Would he now could bless my
 Sa, ge = wiß, das war nicht
 que - sto un gran - de ar - dir? fu un mo - le - sto, scioc - co ar -
come! and bring de - light, he will come and bring de -
 fall'n, war das nicht schlecht? ließ ihn fall'n, war das nicht

- gir, ah che, ah che . . vuol ciò pre - sa - gir, ah che, ah che . . vuol ciò . . pre - sa -
sight, he now, he now . . could bless, could bless my sight, he now, he now . . could bless, could bless my
 recht, ge = wiß, ge = wiß, . . ge = wiß, daß war nicht recht, ge = wiß, ge = wiß, . . ge = wiß, daß war nicht

- dir, si, si, si, si, . . mo - le - sto, scioc - co ar - dir, si, si, mo - le - sto, scioc - co ar -
light will come, will come . . and bring, and bring de - light, will come, will come, . . and bring, and bring de -
 schlecht? ge = wiß, ge = wiß, . . ge = wiß, daß war recht schlecht, ge = wiß, ge = wiß, . . ge = wiß, daß war recht

- gir?
sight.
 recht.

- dir.
light.
 schlecht.

Tut - to è per
Earth . . . for
 Al - les wird

te . . giu - li - vo,
thee is strewn with flow - ers,
 dir . . . zum He = ste,

ah, tu ri - die scher - zi o - gnor,
peace . . . still cheers thy dark-est hours,
 al - les heut dir La = chen und Scherz—

e . . . in sen ti bril - la il cor! . . .
but . . . what whis - pers joy . . . to thee
 o . . . wie an = derß fühlt . . . mein Herz! . . .

e . . . in . . . sen . . . ti . . . bril . . . la . . . il
 on . . . ly . . . speaks . . . of . . . woe . . . so
 o . . . wie . . . an . . . ters . . . fühlt . . . mein . . .

cor !
 me !
 Herz !

crese.

ANNETTA. (Nenchen.)

I - o lie - ta
 Hours of plea - sure
 Gril - len find mir

f *mf scherzando.*

son, fe - sti - vo è cia - scun dì per me; can - tar, bal - lar, fin - ché la vo - ce reg - ge e il
 I will mea - sure long as they shine o'er me; when they de - cline o'er me then sor - row's night must
 hô = fe Gâ = ste; im = mer mit leich = tem Sinn tan = zen durch's Le = ben hin, das nur ist Hoch = ge =

piè, . . . can-tar, bal - lar, can - tar bal - lar, . . . can-tar, bal - lar,
 gloom, . . . mo - ments of plea - sure mor - tals should trea - sure, mo - ments of plea - sure
 winn! . . . Sor = gen und Gram, muß man ver = ja = gen! Sor = gen und Gram,

fin - chère la vo - ce reg - ge e il . . . piè, . . . son gli u - ni -
 mor - tals should trea - sure, sor - row too soon will come, . . . hours of plea - sure
 muß man ver = ja = gen! im = mer mit leich = tem Sinn! . . . Gril = len find mir

- ci miei vo - ti, can-tar, bal - lar, fin-chère la vo - ce reg-ge e il piè, can-tar, bal-lar, can -
 I will mea - sure long as they shine o'er me, when they de - cline o'er me then sor - row's night must
 bö = se Gā = ste, im = mer mit leich = tem Sinn tan = zen durch's Le = ben hin, das nur ist Hoch = ge =

tar, son . . . miei . . . vo - ti, son gli u - ni - ci miei vo -
 gloom, hours of plea - sure I will trea - sure, sor-row too soon, too soon will
 winn, Gril = len find mir bö = se Gā = ste, bö = se, bö = se Gā =

RESEDA. (Agathe.)

Chi del sen re - si - ste ai mo - - ti,
 What can soothe my anx - ious bo - - som,
 Wer be = zwingt . . . des Bu = fens Schla = gen?

- ti ; i - o lie - ta son, fe - sti - vo
 come; hours of plea - sure I will mea - sure
 = ste. Gril = len find mir bñ = se Gñ = ste;

chi d'a - mor al . . . dol - ce stral?
 what re - lieve . . . the pains of love?
 wer der . . . Lie = be . . . fü = hen Schmerz?

è cia - scun dì per me, can - tar, bal - lar, fin - ché la vo - ce reg - ge e il piè,
 long as they shine o'er me, when they de - cline o'er me then sor - row's night must gloom,
 im = mer mit leich = tem Sinn tan = zen durch's Le = ben hin, das nur ist Hoch = ge = winn!

ma chi sa! qual . . . fin . . . a - vrà, Cie - lo,
 while o'er Ro - - doph . . . dan - - gers dark - - en
 stets um dich Ge = lieb = ter za = gen . . .

can - tar, bal - lar, can - tar, bal - lar, . . can - tar, bal - lar, fin - ché la vo - ce
 mo - ments of plea - sure mor - tals should trea - sure, mo - ments of plea - sure mor - tals should trea - sure,
 Sor = gen und Gram . . muß man ver = ja = gen, Sor = gen und Gram . . muß man ver = ja = gen,

il de - sti - no mi - - - o fa - -
how can Ag - nes plea - - - sure
 muß dieß ahn = ungs vol = = = le

reg - ge e il piè, son gli u - ni - ci miei vo - ti,
sor - row too soon will come, hours of plea - sure I will mea - sure
 daß nur ist Hoch = ge = winn! Gril = len find mir bö = se Gä = ste,

tal il de - - -
prove! how can
 Herz! muß dieß

can - tar, bal - lar, fin - ché la vo - ce reg - ge e il piè, can - tar, bal - lar, can - tar,
long as they shine o'er me, when they de - cline o'er me, then sor - row's night must gloom,
 im - mer mit leicht - tem Sinn tan - zen durch's Le - ben hin, daß nur ist Hoch = ge = winn!

sti - - - no mi - - - o fa - tal, . . . ma chi
Ag - - - nes plea - - - sure . . . prove! . . . while on
 ah = = = nungs = vol = = = le Herz! . . . stets um

son miei vo - ti, son gli u - ni - ci miei vo - - ti,
hours of plea - sure I will trea - sure, sorrow too soon, too soon will come.
 Gril = len find mir bö = se Gä = ste, bö = se, bö = se Gä = ste;

sa ! . . . qual fin a - vrà . . . il de - sti - - - no
 Ro - - - do'ph dan - gers dark - en how can Ag - - - nes
 dich . . . Ge = lieb = ter za = gen muß dieß ah = = = nungß =

fe - sti - vo è cia - scun dī . . per me, è ciascun dī per me, fe - sti - vo è cia - scun
 plea - sure and laugh - ter will con - quer love, con - quer, con - quer love, plea - sure and laugh - ter will
 im = mer mit leich - tem, mit leich = tem Sinn tan - zen durch's Le - ben hin, tan = zen durch's Le = ben, durch's

mi - o fa - tal, . . . il de - sti - - - no mio fa -
 plea - - sure prove, . . . how can Ag - - - nes plea - sure
 vol = le Herz! . . . um . . . dich . . . muß es

dī . . per me, can - tar, can - tar, bal - lar, bal - lar, . . bal - lar,
 con - - quer love, plea - sure and laugh - ter will con - lar, . . quer love,
 Le = ben hin; Gril = len find mir bö = se, bö = = = fe Gā = ste;

- tal, . . . de - sti - no mi - o fa - tal!
 prove, . . . can Ag - nes plea - - sure prove?
 za = gen, dieß ah = nungß = vol = le Herz!

fin - chère, si, fin - chère la vo - - ce reg - gee il piè!
 plea - sure and laugh - ter will con - - - quer, con quer love!
 Gril = len find mir bö = se, bö = = = fe Gā = = = ste!

pp

RECITATIVO.

ANNETTA (*guardando il quadro*).—Il nonno tuo così resterà appeso per un altro secolo ancora, non possiam

(*Looking up at the picture.*) *Methinks his ancient face will hold him fast another century; we can look up to him in more than*

Mennchen.—(*befieht sich das Bild* :) So! nun wird der Altvater wohl wieder ein Jahrhundertchen festhängen. Da oben mag ich ihn recht gern mirarlo ora in più d'un modo. (*Correndo a Reseda.*) Ma tu hai sbendata la ferita, ha il sangue cessato di affluire?

(*one sense now.*) (*Running towards Agnes.*) *But thou hast unbound thy kerchief? hath the blood stayed?*

leiden! (*Zu Agathen gefehrt.*) Aber du hast das Tuch schon abgebunden? Das Blut ist doch völlig gestillt?

RESEDA.—Essa fu leggiera, fu più la tema. Ma Giulio, o Ciel, che fa?

(*Have not a care, sweet Annetta, the fright itself was worse; where tarries Rodolph?*)

Agathe.—Sei ohne Sorgen, liebes Mennchen! Der Schreck war das Schlimmste!—Wo nur Max bleibt?

ANNETTA.—Non puo esser lontano di quì. Marzio ci disse che lo avrebbe rinviato a casa tosto.

(*He will be here anon. Cuno assured us that he soon would send him home again.*)

Mennchen.—Nun kommt er gewiß bald. Herr Kuno sagte ja bestimmt, daß er ihn noch einmal heimsenden werde.

RESEDA.—Ohimè, come tutto è quì tristo e muto.

(*Alas, how still and lonely here!*)

Agathe.—Es ist recht still und einsam hier.

ANNETTA.—Hai ragione, Reseda; per me

(*I think with you there; 'twould like me*)

Mennchen.—Unangenehm ist's freilich, in einem

non amerei di rimaner confinata la vigilia delle nozze in un castello visitato dagli spiriti, specialmente, quando
(*not to be shut up the nuptial-eve, forlorn and lonely, in a haunted tower; especially when such revered and mouldy old gentry (looking at the*

solchen verwünschten Schlosse am Polterabende fast mutterseelenallein zu sein, zumal—wenn sich so ehrwürdige längst vermoderte Herrschaften mir
(*picture) come, "will ye, nill ye" down from off the wall. I prefer the living and the young! (She sings with pantomimic motions.)*

nichts dir nichts von den Wänden herabbemühen. Da lob' ich mir die lebendigen und jungen! (*Singt mit lebhafter Pantomime*)

(*Canta, accompagnandosi con gentili ed appropriati gesti.*)

No. 8.

ARIA.

Allegretto.

PIANO.

ANNETTA. (Mennchen.)

Vien un gio-vin di bel
If a youth should meet a
Kommt ein schlan-ker Bursch ge s

ta - glio, con i ric - ci biondi, o ne - ri, guan - cie ros - se,
 mai - den, need she run a - way with fright? if his looks should
 = gang = en, blond von Lock = en o = der braun, hell von Aug' und

oc - chi cer - vie - ri, oh, quel tal si può mi - rar,
 win her fa - vour, sure the girl may use her sight,
 roth von . Wan = gen, ei, nach dem kann man wohl schau'n,

oh, quel tal si può mi - rar, oh, quel tal, quel tal si può mi -
 sure the girl may use her sight, sure the girl, the girl may use her
 ei, nach dem kann man wohl schau'n, ei, nach dem, nach dem kann man wohl
 tr

- rar. Noi gli
 sight. Tho' she
 schau'n. Zwar schlägt

mf *p*

sguar - di, è ver, chi - nia - mo con pu - di - ca
must, in maid en man - ner, seem her glan - ces
 man das Aug' auf's Wie = ter, nach ver = schäm = ter

ri - tro - si - a, ma in na - sco - sto gli le - via - mo, s'ei con al - tri sta a par -
to con - ceal, where's the harm, if she un - no - tic'd, strive a side - long look to
 Mäh = chen Art; . . doch ver = stoß = len hebt man's wie = der wenn's das Herr = chen nicht ge =

- lar, ma in na - sco - sto gli le - via - mo, s'ei con al - tri sta a par -
steal? where's the harm, if she un - no - tic'd, strive a side - long look to
 wahr, doch ver = stoß = len hebt man's wie = der wenn's das Herr = chen nicht ge =

- lar, sta a par - lar, sta a par - lar;
steal, a side-long look, a look to steal?
 = wahr, es nicht ge = wahr, es nicht ge = wahr.

e se a ca - so d'am - bo i sguar - di si rin - con - tra - no ta -
Should per - chance their eyes en - coun - ter, I no guilt there - in can
 Soll = ten ja sich Blick = e fin = den, nun, was hat das auch für

- lor, che fa ciò? non son poi dar - di, nè s'ac - cie - ca di ros -
find; tho' her cheeks may blush a lit - tle, yet it will not strike her
 Roth? man wird d'rum nicht gleich er = blin = den, wird man auch ein we = nig

- sor, si, di ros - sor, si, di ros - sor! . . .
blind, yet, yet it will not strike her blind! . . .
 roth, ein we = nig roth, ein we = nig reth. . . .

Quì un' oc - chia - ta, là un so - spi - ro; l'u - no all' al - tra s'av - vi - ci - na.
Look - ing hi - ther, look - ing thi - ther, looks are fol - low'd soon by sighs, . . .
 Blick = hen hin und Blick her = u = ber, bis der Mund sich auch was traut! . . .

“Bel - la! Ca - ro! Ah, mia di -
then a lit - tle *cou - rage . .*
 Er feufzt: „Schön - ste!“ fie fpricht: .

vi - na, m'a - mi? Si! Qual vo - lut - tà! M'a - mi? Si! Qual vo - lut -
tak - ing, he makes love and she de - nies, he makes love and she de -
 „Sie = ber!“ bald heißt's Bräu = ti = gam und Braut, bald heißt's Bräu = ti = gam und

- tà, . . . qual vo - lut - tà!“
- nies, . . . love and she de - nies,
 Braut, . . . Bräu - ti = gam und Braut.

f *ff* *>* *>*

Pre - sto al - lor la nuo - va spo - sa
then be - fore a twelve-month pass - es
 Im = mer nã = her, lie = be Leut = chen,

p

s'in - ghir - lan - da, va all' al - ta - re, ah ! che . .
 forth they ram - ble side by side ; mar - riage . .
 wollt ihr mich im Kran - ze seh'n ? Gelt, das

que - sta bel - la co - sa, l'al - ma in sen bril - lar ci
 ends, yes, ends all scan - dal, he the bride - groom, she the
 ist ein net = tes Bräut = chen, und der Bursch nicht min = der

fa, l'al - ma in sen bril - lar ci fa, l'al - ma in sen, bril - lar ci fa, ci
 bride, mar - riage ends all scan - dal then, see him now the bride - groom, she the
 schön ? und der Bursch nicht min = der schön, und der Bursch, der Bursch nicht min = der

fa, pre - sto al - lor la nuo - va spo - sa s'in - ghir - lan - da, va all' al - ta - re, ah ! che
 bride, then be - fore a twelve - month pass - es, forth they ram - ble side by side, . . mar - riage
 schön ? Im = mer nä = her, lie = be Leut = chen ! wollt ihr mich im Kran - ze seh'n ? Gelt, das

que-sta bel - la co - sa l'al - ma, l'al - ma in sen bril - lar ci fa, . . .
 ends the vil - lage scan - dal, he the bride - groom, she the bride, yes, he the
 ist ein net - tes Bräut - chen, und der Bursch, der Bursch nicht min = der schön? . . .

cresc.

ah! bril - lar ci fa, ah! che que - sta bel - la
 bride - - groom, she the bride! mar - riage ends the vil - lage
 ja! nicht min = der schön? Sm = mer nä = her, lie = be

f

co - sa l'al - ma in sen bril - lar ci fa, bril - lar . . . ci fa!
 scan - dal, ends the vil - lage scan - dal, he the bride - - groom, she the bride!
 Leut - chen! wollt ihr mich im Kran = ze seh'n, im Kran = = = = ze seh'n?

8va.....
ff

8va.....

RECITATIVO.

RESEDA (*che durante la canzone era occupata ad ornare di verde nastro la veste, ora prende parte al canto*).—
(Who during the song has been engaged in binding the green ribbon upon the dress, now joins in.) „His serene and manly
 Agathe, — (die während des Liedchens angefangen hat das Kleid mit Band zu besetzen, fällt mit ein :) „Und der Bursch nicht minder

„Il suo placido sguardo e virile.“—
brow. „
 schön!“

ANNETTA.—Bene, ora mi piaci, Reseda, tu sei giusto come me, quando sarò sposa. (*con semplice importanza*).
Right; ye please me now, Agnes; thou art as I shall be (with naive importance) when I become a bride.

Mennchen.—So recht! so gefällst du mir, Agathe! So bist du doch wie ich sein werde, — (wichtig) wenn ich einmal Braut bin.

RESEDA.—Chi sa? Pare io te l'auguro di tutto cuore, sebbene la vita di sposa non è tuttaffatto priva di cure,
Who knows? Yet do I wish thee such from all my heart; although the bridal state is not clear of care. Since from the hermit I this

Agathe.—Wer weiß! Doch ich gönne dir's von Herzen, ist auch mein Brautstand nicht ganz fummerlos. Besonders seit ich heute von dem
more returned, a heavy load has laid upon my heart, though somewhat lighter it now bears itself.

Eremiten zurückkam, hat mir's wie ein Stein auf dem Herzen gelegen. Jetzt fühle ich mich um Vieles leichter.

opprimermi cotanto.

ANNETTA.—Che fu? Narrami. Io non so il risultato della tua visita, fuorchè il sant' uomo ti diede queste rose
How so? narrate me! The effect of your visit I ignore, save that the pious man presented thee these consecrated roses (pointing to

Mennchen.—Wie so? Erzähle doch! Noch weiß ich gar nicht wie dein Besuch abgelaufen ist, außer daß dir der fromme Greis geweihte Rosen

benedette. (*Accennando ad un vaso che contiene delle rose*)

a jar containing roses).
 geschenkt hat!

RESEDA.—Egli mi fece cauta, contro un ignoto periglio, rivelato a lui in sogno, e che il fatto provò pur ora;
He warned me of some unknown mighty danger a vision had revealed him; his warning was but now well nigh fulfilled, yon picture

Agathe.—Er warnte mich vor einer unbekannten großen Gefahr, welche ihm ein Gesicht offenbart habe. Nun ist seine Warnung ja in

quel quadro cadendo, m' avrebbe potuto uccidere, se m' avesse colto.

might have slain me by the fall!

Erfüllung gegangen. Das herabstürzende Bild konnte mich tödten!

ANNETTA.—Ben indovinato; questo è il modo di sviare

Well interpreted! there lies the way to catch your evil omen

Mennchen.—Gut erklärt! So muß man böse Vorbedeutungen

i sinistri angurii. Mio padre che sebbene fosse un valente uomo, tuttavia non fu mai soddisfatto di nulla, era
My father, who was once a valiant man, yet of sore discontent, a somewhat puzzle to his loving child, held it as his doctrine, that though we must
 nehmen! Mein Vater war einst ein tapferer Degen, und sehr unzufrieden daß ich's nicht auch werden konnte. Er meinte, man müsse die Furcht

alcune volte assai incomprendibile a questa amabile fanciulla. Egli tenne come principio, che quantunque noi
so utterly despise Fear as to bid him fly, still truth hangs i' the adage "the best part of valour is discretion."

nur verspotten, dann fliehe sie, und das wahre Sprüchlein, sich fest zu machen, bestehe in den Worten: „Salunke, wehre dich!“

abbiamo a bandir totalmente ogni tema, tuttavia vi è della verità nel proverbio, che: la miglior parte del
 valore è la clemenza.

RESEDA.—Queste rose mi sono ora doppiamente care, ed io voglio prenderne la gran cura.

The roses now become more doubly dear, and I will tend them faithfully.

Agathe.—Die Rosen sind mir nun doppelt theuer, und ich will ihrer auf das treueste pflegen.

ANNETTA.—Se io le esponessi alla rugiada della notte, al di fuori, sulla finestra? Magli è tempo di andar a letto.

Suppose I set them in the cool of night before our window? 'Tis time we began to undress.

Mennchen.—Wie wär's, wenn ich sie in die Nachtfriische vor's Fenster setzte? Es wird ohnedies Zeit mich auszukleiden.

RESEDA.—Sì, cara Annetta, mettile al di fuori sulla finestra.

So do, my little Annetta!

Agathe.—Thue das, liebes Mennchen.

ANNETTA.—E poi andremo ambedue al riposo.

And then both of us to bed.

Mennchen.—Aber dann laß uns auch zu Bette gehn.

RESEDA.—Prima che Giulio ritorni?

Before Rodolph come?

Agathe.—Nicht eher, bis Max da ist.

ANNETTA.—Oh che fastidio coi vostri amoruzzi (*prendendo il vaso delle rose, ella se ne va*).

Enough of trouble with your lovers! (taking the jar of roses in her hand, she trips out.)

Mennchen.—Hat man nicht seine Noth mit euch Liebesleutchen! (Ab.)

No. 9.

SCENA ED ARIA.

RESEDA. (Agathe.)

Andante.

RECIT.

Co-me u-na vol-ta il son-no so-lea-mi con-so-lar!
 Be-fore my eyes be-held him sleep ne-ver was my foe!
 Wie nah = te mir der Schlum-mer, be = vor ich ihn ge = seh'n?

PIANO.

*dolce.**p**pp*

or gli oc-chi miei non pon-no che in la - gri-me ve-gliar!
 but hand in hand with sor-row love . . e'er is wont to go!
 ja, Lie = be pflegt mit Kum-mer stets . Hand in Hand zu geh'n!

oh,
 the
 Db

dolce.(apre la finestra e contempla il cielo stellato.) *rf*

co-me pu-ro è il ciel!
 moon dis-plays her silv'-ry light;
 Mond auf sei = nem Pfad wohl lacht?

qual not - - - te bril-la!
 oh! love - - - ly night!
 welch schö = = ne Nacht!

*cresc.**f**p*

Adagio (s'inginocchia.)

Pia - no, pia - no, can - to pi - o! ti sol - le - va fi - no al Di -
Soft - ly sighs the voice of ev' - ning, steal - ing thro' yon wil - low -
 Lei = se, lei = se, from = me Wei = se! schwing' dich auf zum Ster = nen = frei =

- o! deh, tu pe-ne-tra, tu e - cheg-gia, nel - la san-ta ec-cel-sa
grove; while the stars, like guar - dian spi - rits, set their night - ly, night - ly
 = se! Lied, er = schal = le! fei = ernd wal = le mein Ge = bet zur Him = mels =

(*si alza.*) RECIT.
 reg - - gia!
watch a - bove!
 hal = le!
 Co - me bel-le son le stel-le! quan-to
Through the dark blue vault of e - ther si - lence
 D wie hell tie gold' = nen Ster = ne, mit wie

vi - vo è quel ful-gor! ma in lon - ta - no d'un or-ca - no par-mi u - di - re lo stri -
reigns with sooth - ing pow'r, but a storm o'er yon - der moun-tain dark - ly brood - ing seems to
 rei = nem Glanz' sie glüh'n! nur dort in der Ber = ge Ter = ne scheint ein Wet = ter auf = zu =

a tempo.

- dor! e sull'al-pi e'l bo-sco già d'a-tre nu-bi un stuol si fa!
low'r! and a-long yon fo-rest's side clouds of dark-ness slow-ly glide.
 zieh'n; dort am Wald' auch schwebt ein Heer büßt' = rer Wol = fen, dumpf und schwer.

pp

Di-o cle-men-te, che pos-sen-te re-gni in Cie-lo e-ter-na-
Oh . . what ter-rors fill my bo-som! where, my Ro-dolph, dost thou
 Zu . . dir wen = de ich die Hän = de, Herr ohn' An = fang und ohn'

- men-te! da te im-plo-ro Di-o che a-do-ro! pel mio
rove? . . oh may Heav'n's pro-tec-tion shel-ter him my
 En = de! Vor Ge = fah = ren uns . . . zu wah = ren, fen = de

Andante.

ben pa-ce e ri-sto-ro!
heart . . must e-ver love!
 dei = ne Eng = el = schaa = ren!

Cia - scun' al-ma è in dol - ce cal - ma, sol io fi - da a-man - te
 Earth has lull'd her cares to rest; what de - lays my loit'r - ing
 Al = les pflegt schon längst der Ruh'; frau = ter Freund! was wei = ßt

spo - sa sto quì an-sio - sa ad o - rec - chiar, . . . ma non
 love? . . . fond - ly beats my anx - ious breast: . . . where, my
 bu? . . . ob mein Dhr auch ängst = lich lauscht, . . . nur der

o - do a su - sur - rar che un pia - ce - vol zef - fi -
 Ro - doph dost thou rove? scarce the night - wind's whis - per'd
 Tan = nen Wi = pfel rauscht, nur das Wir = fen = laub im

- ret - to, che le fron - de nel bo -
 vous . . . wake a mur - - - mur 'mong the
 Hain . . . flü = stert durch die bang = = = e

RECIT.

- schet - to ; sen - toi so - li rus - si - gno - li col lor can - to a ga - reg - giar !
 boughs ! . . . now the wi - dow'd night - in - gale . . . soft - ly tells her pi - teous tale !
 Stil = le ; nur die Nach = ti = gall und Gril = le scheint der Nacht = lust sich zu freu'n.

accelerando.

Ma che ? m'in-gan-no, ov-ver— S'ac-co-sta al-cu-no !
 But hark ! a sound I hear— in yon - der grove !
 Doch wie ? täuscht mich nicht mein Ohr ? Dort klingt's wie Schrit-te—

in tempo. *f*

agitato.

là, sul - la vi - a de - gli ol - mi un uo - mo sta ! si, è Giu - lio ! è lui ! pre -
 hark ! hark ! 'tis Ro - dolph's step ; . . it is my love ! it . . . is ! . . . it is ! . . . a -
 dort auß der Lan = nen Mit = te kommt was her = vor— Er . . . ist's ! . . . er ist's ! . . . die

f *f* *f* *f*

- - sto il se - gual d'a - mor ! deh ! vo - - la, mio ben ! a que - - sto
 - - gain . . . my heart shall prove the bliss . . . that springs from anx - ious
 Flag = ge der Lie = be mag weh'n ! Dein Mäb = = chen wacht noch in . . . der

p

(Gli fa segno agitando un bianco lino.,
(She waves her handkerchief as a signal.)

> (Sie winkt mit einem weißen Tuche.)

RECIT.

sen!

love!

Nacht—

Chi-no ha il ca-po e non mi ve-de an-cor!

The . . moon-beam is shin-ing . . bright!

Er . . scheint mich noch nicht . . zu . . seh'n—

cresc. e string.

p

Ciel, ah, che mi-ro, al-fin re-spi-ro, il suo cap-pel-lo a-dor-no è di bei fio-ri! ah,

oh, Heav'n! does it mock my sight? with flow'ry wreaths his hat . . . is bound! suc-

Gott! täuscht das Licht des Mon = des nicht, so schmückt ein Blu = men = strauß . . den Hut,— ge =

f

f

f

cer-to che in quest' og-gi il mi-glior ti-ro ei fe-ce! per do-ma-ni quest'

- cess! . . suc-cess my Ro - - dolph's hopes . . has crown'd! oh, . . bliss! . . thine

= wiß, . . er hat den be = sten Schuß. ge = than! das . . fun = bet

p

è un ve-ro pre-sa-gio for-tu-na-to!

Ag - - nes . . then . . shall . . see . . . Glück . . ffr . . mor = gen . . an!

oh dol-ce spe-ran-za!

the vic-tor's chap-let, v fü = ße . . Hoff-nung!

oh di be-

giv'n, my love, to neu be-leb-ter

cresc.

f

Allegro con fuoco.

- - a - to!
three!
Wuth!

f *p* *cresc. assai.* *f*

Tut-to in mo-to è il sangue
Hope a - gain is . .
All' mei-ne Pul - se .

mi - o, e vio - len - to bat-te il cor! Giu - lio è dun - que vin - - ci -
wa - king, lull-ing in my anx - ious breast ev' - ry . . doubt - ing fear . . to
schla - gen, und das Herz walzt un - ge - füm, füß ent = zückt ent = ge = gen

p

tor? . Giu - lio è dun - que vin - - ci - tor?
rest, ev' - ry doubt - ing fear . . to rest!
ihm! . . füß . . ent = zückt ent = ge = gen ihm!

nu-trir pos - so un tal . . de - si - o? nu-trir
 joy once more is o'er . . me break - ing,
 konnt' ich daß zu hof = fen wa = gen? konnt' ich

pos - so un tal de - si - o, nu-trir pos - so un tal de - si - o? si, . . . la
 more is o'er me break - ing, joy once more is o'er me break - ing. chas - - ing,
 daß zu hof = fen wa = gen, konnt' ich daß zu hof = fen wa = gen? Da, . . . es

sor - te si can - giò, e al mi-o fi - do ri - tor - nò, que-sta
 with her heav'n - ly light sor - row's dark and drea - ry night! Hope now
 wand = te sich daß Glück zu dem theu = ren Freund zu = rück; will sich

gio - ja che ri - sen-to, que-sta gio - ja che ri - sen-to, il - lu -
 whis - pers that to - mor-row sees my wish - es fond - ly blest! is't il -
 mor = gen treu be = wä = ren! will sich mor = gen treu be = wä = ren! ist's nicht

- sion, vi-sion non è? : :
 lu-sion! do I now dream? : :
 Täuschung? ist's nicht Wahn? : :

Giu - sto Cie-lo ! in tal mo - men - to, tu co - ro - ni la mia fè, .
 Hence, then, ev' - ry thought of sor - row! joy is now my bo som's guest,
 Him = mel, nimm des Dan = kes Zähl = ren für dies Pfand der Hoff = nung an!

giu - sto . . Cie - lo ! in tal . . . mo - men - to, tu co -
 hence, then, . . ev' - - ry thought . . . of sor - row, joy is -
 Him = mel, . . nimm des . . Dan = = kes Zähl = ren für dies

- ro - ni la mi - a fè! Tut-to in mo-to è il san-gue, e vio -
 now . . . my bo - som's guest, hence, now ev' - ry sor - row, joy is
 Pfand . . . der Hoff = nung an! All' meine Pul = se schla = gen, und das

len - to bat - te il cor, giu - sto Cie - lo in tal . . mo - -
 now my bo - som's guest, hope a - gain is wak - ing, lull - ing in mine an - xious
 Herz waltt un = ge = stüm, all' meine Pul = se schla = gen, und das Herz waltt un = ge =

men-to, ah, . . co - ro - ni, tu co - ro - ni la mi - a fè,
 breast ev' - - ry doubt - ing fear to rest, . . all fear to rest.
 stüm, süß . . ent = zücht ent = ge = gen ihm! ent = ge = gen ihm!

con tutta forza.

colla parte. a tempo. poco.

tu co - ro - - - - ni la mi - a fè,
 ev' ry doubt ing fear to rest,
 süß ent = zücht . . ent = ge = gen ihm!

cre - scen - do.

tu co - ro - - - - ni la mi - a fè, tu co -
 ev' ry doubt ing fear to rest, ev' - ry
 süß ent = zücht ent = ge = gen ihm! . . . ent =

ro - ni la mia fè!
doubt - ing fear to rest.
zückt - ent ge gen ihm!

ff

RECITATIVO.

RESEDA.—Alfin sei giunto, caro Giulio!

Here at last, beloved Rodolph!

Agathe.—Bist du endlich da, lieber Max!

GIULIO—(con affetto:) Mia Reseda! (mentre essa corre al suo

My Agnes! (as she withdraws from his embrace, she per-

Max.—Meine Agathe! (Sie umarmen sich. Agathe tritt still zurück, als sie statt

abbraccio scorge sul di lui cappello la nera piuma invece dei fiori bramati.) E tu vegliasti sì tardi per aspettarmi, ceives the plume of dark feathers in his hat, in lieu of the expected flowers). Oh that thou shouldst have kept thee waking on my account, Alas! I come des gehofften Straußes den Federbusch erblickt.) Verzeiht, wenn Ihr meinethwegen aufgeblieben seid! Reiter komm' ich nur auf wenige Augenblicke.

men duole; io rimango quì solo un istante.

but for a moment.

RESEDA.—Per certo tu non vuoi uscire ora, il nembosi avvicina.

Ye will surely not go out again? a storm approaches.

Agathe.—Du willst doch nicht wieder fort? Es sind Gewitter im Anzuge.

GIULIO.—Io lo debbo. (Getta il cappello sulla

I must! (flings his hat down upon the table, so that

Max.—Ich muß! (Wirft den Hut auf den Tisch, daß das

tavola, così che la penna spegne la lampada; il cielo in lontananza comincia ad apparire nero e tempestoso.

the plume of feathers extinguishes the lamp; the prospect seen beyond begins to grow dark and clouded.)

Lämpchen von dem Federbusche ausgelöscht wird. Die Gegend, in die man aus dem Altan hinausieht, zeigt sich schon in dunkler Beleuchtung.)

ANNETTA (che rientrò).—Meglio è che la luna risplenda, se no tutto giace nelle tenebre. (Riaccende il lume.)

(Who had just entered.) 'Tis well that the moon shines, or all would be in darkness (she strikes a flame and relights the lamp). To Rodolph,

Nennchen.—Gut daß der Mond scheint, sonst säßen wir im Finstern. (Schlägt Feuer und brennt das Lämpchen wieder an. Zu Max:) Wir

(A Giulio con ironia:) Bene bene, si è allegri, eh? forse s'ha danzato?

(ironically.) Good sooth, we are right lively; we perhaps have danced?

sind ja recht lebhaft! Vermuthlich getanzt?

GIULIO.—Si, si, forse sì.

Yes, yes—perhaps—

Max.—Ja! ja! Vermuthlich!

RESEDA (timidamente, dando segni di delusa speranza).—Il tuo sguardo non è sereno. Fosti tu dinuovo sfortunato?

(Timidly, showing signs of deluded hope.) A shade seems on thy brow: again hast been unlucky?

Agathe.—(furchtsam, mit allen Zeichen getäuschter Hoffnung:) Du scheinst übel gelaunt. Wieder unglücklich gewesen?

GIULIO.—No, no, anzi il contrario.

RESEDA.—No, ne sei tu certo?

ANNETTA (a Giulio).—Qual premio vin-

No, no! on the contrary!

No? of a surety, no?

(To Rodolph.) What have ye won? a

Max.—Nein! nein! Im Gegentheil!

Agathe.—Nicht? gewiß nicht?

Nennchen,—(zu Max:) Was hast du gewonnen?

ceste? un nastro? Se così, regalatelo a me. (Ridendo:) Oh bontà! bontà! Reseda ne ha delle migliaia di nastri!

ribbon? If so, pray give it me. (Laughingly:) Largess! largess! Agnes has a warehouse load already.

Wenn's ein Band ist, Better! mußt du mir's schenken. Bitte, bitte! Agathe hat schon Bänderfram genug von dir!

RESEDA (con ansia).—Ma che hai tu colpito, caro Giulio? In questo giorno ciò mi interessa moltissimo.

(Anxiously:) But what have ye hit, dear Rodolph? It were of consequence to me this day.

Agathe.—Was hast du getroffen, Max? Heute ist mir's von Wichtigkeit

GIULIO (con penoso imbarazzo).—Io—io non riuscii a colpire nel segno!

(With painful embarrassment:) I was—was not successful at the target shooting!

Max.—(mit ängstlicher Verlegenheit:) Ich habe—ich war gar nicht beim Sternschießen!

RESEDA.—Eppur dicesti d'essere stato fortunato?

And yet thou say'st, thou hast had fortune?

Agathe.—Und sagst doch du seist glücklich gewesen?

fu miracolosa. Vedi! (*Le fa vedere con tal fretta la penna fitta nel cappello, che con questa la colpisce nel viso.*)
See! (he shows her with such earnestness the plume of feathers in his hat, that he strikes her with it in the face.) I shot our largest bird of prey!

(Zeigt ihr mit solcher Festigkeit den Federbusch auf dem Hute, daß sie zurückfährt.) Den größten Raubvogel hab' ich aus den Wolken geholt!

Ho ucciso il più gran uccello di preda!

RESEDA.—(*portando la mano agli occhi.*) Non esser così frettoloso,
(putting her hand to her eye.) Be not so hasty, nor blind me—

Agathe.—Sei doch nicht so hastig! du fährst mir in die Augen——

non acciecarvi.

GIULIO.—Perdonami! (*Scorgendo il sangue sul di lei viso.*) Che è ciò? sei tu ferita? Le
Forgiveness! (he remarks the blood on her forehead.) But what is this? wounded!—thy tresses stained with

Mar.—Vergieb! (*Bemerkt Blut an ihrer Stirn.*) Aber was ist das? du bist verwundet, deine Locken sind

tue trecce son macchiate di sangue? Per tutti i Santi, che avvenne?

RESEDA.—Nulla, nulla affatto.

blood! By all the saints, what has happened?

Nothing, or that which is

blutig—Um aller Heiligen willen, was ist dir begegnet?

Agathe.—Nichts! so viel als nichts!

La piaga sarà guarita prima ancor che il nostro corteo di nozze parta. (*Appoggiandosi a lui con abbandano.*)
next to nothing; 'twill heal before our bridal convoy starts. (leaning on him caressingly.) Thou wilt not surely be ashamed of thy young bride?

Es heilt noch vorm Brautgang. (*Sich sanft an ihn schmiegend.*) Du sollst dich drum deines Bräutchens nicht schämen!

Tu non vorrai certo vergognarti della tua sposa?

GIULIO.—Ma, dimmi tutto.

RESEDA.—Quel ritratto

But tell me more—

(reluctantly.) You

Mar.—Aber so sagt doch nur—

Agathe.—Das Bild dort

cadde a terra.

GIULIO.—Che? l' Antenato Marzio?

RESEDA.—Qual sorpresa? Non evvi altro quì.

portrait fell down—

What? the ancestral Cuno?

Why not? we have none other picture here.

fiel herunter—

Mar.—Dort, der Urvater Cuno?

Agathe.—Wie bist du? Es ist sonst kein Bild hier.

GIULIO.—Il nobile, il prode, il religioso Marzio!

ANNETTA.—La colpa fu in gran parte di Reseda. Chi

The noble, brave, and God-revering Cuno?

The fault was half and half Agnes'. Who bade her linger

Mar.—Der wackere, gottesfürchtige Cuno?

Annchen.—Halb und halb war Agathe selbst Schuld. Wer hieß ihr

la costrinse a starsi fin dalle sette ore a quella finestra? Ella non si mosse di là finchè voi tornaste.

since seven o'clock at yonder window? There has she remained awaiting ye 'till ye came home.

auch, schon nach sieben Uhr, immer an's Fenster zu laufen! Da ließ sich doch kaum erwarten daß du schon heimkämst.

GIULIO.—Come, fin dalle sette ore?

ANNETTA.—Appunto, l'orologio del villaggio batteva le sette quando

Since seven o'clock?

Exactly: the village tow'r that moment chimed.

Mar.—Um sieben Uhr?

Annchen.—Du hörst's ja! Die Thurmuhr drüben im Dorfe hatte kaum ausgeschlagen.

ella vi andò.

GIULIO.—(*da se.*) Singolare, in quello stesso momento io uccisi l'aquila.

RESEDA.—Tu vai

Strange; (aside) for at that hour I shot the eagle.

You con-

Mar.—Selbstam. (*Für sich.*) Um diese Zeit schoß ich den Bergadler

Agathe.—Du

parlando fra te, qual ne è la ragione?

GIULIO.—Nessuna ragione al mondo.

RESEDA.—Ti do forse

verse with yourself, and for what reason?

None! none in the world!

Art thou dis-

sprichst mit dir selbst. Was hast du?

Mar.—Nichts! nichts auf der Welt!

Agathe.—Bist du unzu-

fastidio?

GIULIO.—(*Con crescente imbarazzo.*) Al contrario! che dici mai? (*Pausa.*) Oh sì, io ti porto

pleased with me?

(With increasing embarrassment.) Nay! how could I be? (he pauses.) But yes! I bring thee token of returning

frieden mit mir?

Mar.—(*mit steigender Verlegenheit.*) Nein! wie könnt' ich?—Ja denn! ich bringe dir eine Bürgschaft meines wieder-

un pegno, presagio di fortuna. Mi costa assai, e tu non vorrai rendermi men lieto per ciò. Gli è questo
chance; it cost me much, and thou—canst cheer me little thereupon. Is this then—love?

fehrenden Glückes - sie hat mich viel gekostet, und du—du freust dich nicht einmal darüber. Ist das auch Liebe?

amore? RESEDA.—Non fare il cattivo, Giulio, io non so come, un uccello di rapina formidabile come questo

Be not unkind, Rodolph! I know not how; a bird of prey so large as this must be inspires me with terror.

Agathe.—Sei nicht ungerecht, Mar! noch weiß ich ja nicht—so große Raubvögel, wie ich diesen mir denken muß, haben immer

pare sia, mi da terrore.

ANNETTA.—Noi non andiam d'accordo, io invece lo ammiro.

was Furchtbares.

We differ then! To me it seems right stately.

Annchen.—Das dünkt' ich nicht! Mir seh'n sie recht stattlich aus.

RESEDA (*a Giulio*).—Non vagare col pensiero. Io ti amo tanto! Se tu non riesci domani, se io dovessi da

(To him.) Be not thus lost in thought; I love thee so, so dearly. Shouldst fail upon the morrow, wert thou from me or I from thee

Agathe.—(*zu Mar.*) O steh' nicht so in dich gekehrt! Ich liebe dich ja so innig. Solltest du morgen nicht glücklich sein, würdest du mir,

te dividermi, la tomba sola mi resterebbe.

GIULIO.—Appunto per ciò io debbo partire adesso.

dissevered, the tomb were all then left!

For that very cause—must I forth once more.

ich dir entriß, o gewiß, der Gram tödtete mich!

Mar.—Darum—eben darum—muß ich wieder fort!

RESEDA.—Ma che ti costringe a ciò?

GIULIO.—Oh, la fortuna mi sorriderà una volta ancora!

But what impells thee?

I will have good luck yet once again—

Agathe.—Aber was treibt dich?

Mar.—Ich habe—ich bin noch einmal glücklich gewesen—

RESEDA.—Che? una volta ancora?

GIULIO.—Certo, sì, (*non può fissare Reseda*) io uccisi un cervo di

Yet once again?

E'en so! Yes! (without being able to look at Agnes.) I shot a stag of sixteen

Agathe.—Noch einmal?

Mar.—Ja doch! ja! (*ohne Agathe zu sehen zu können.*) Ich hab' in der Dämmerung

ramose corna, al crepuscolo, e deggio portarlo a casa, se no, i contadini potrebbero rubarmelo.

antlers in the twilight! and must bring him home, lest he be stolen by the peasants.

einen Sechzehnerndner geschossen! der muß noch hereingeschafft werden, sonst stehlen ihn des Nachts die Bauern.

RESEDA.—E dove giace esso?

GIULIO.—Lontano di quì, nel fitto della foresta, vicino alla Gola del Lupo.

Where doth he lie?

At some far distance—deep in the wood—near the "Wolf's Glen!"

Agathe.—Wo liegt der Hirsch?

Mar.—Ziemlich weit—im tiefen Walde—bei der „Wolfschlucht!“

RESEDA. (Agathe.)

Ah! ah! che a-scol-to! tu in quel luo-go pe-ri-
 Where, what, O ter-ror! in yon-der fright-ful..
 Wie? was? Ent-seß-en! dort in der Schreck-enis

Allegro.

PIANO. *f* *pp*

- glio-so, tu in quel luo-go?
 glen in yon-der fright-ful glen?
 schlucht? dort in der Schreck-enis-schlucht?

f *scherzando.*

ANNETTA. (Aennchen.)

Là v'è il ne-ro cac-cia-to-re, e chi lo ve-de, dee fug-gir.
 'Tis there the de-mon of the fo-rest at midnight haunts his gloom-y den.
 Der wil-be Zä-ger soll dort heß-en, und wer ihn hört, er-greift die Flucht.

p

GIULIO. (Mar.)

Co-nob-bi io mai che sia spa-ven-to? Ah,
 Should fa-bles daunt a hunts man's cou-rage? Who
 Darf Furcht im Hirn des Waid-manns hau-sen? Doch

RESEDA. (Agathe.)

RESEDA (Agathe.)

GIULIO. (Mar.)

ch'io mi sen - to im - bri - vi - dir!
 pru - dence scorns may dan - ger find!
 ein = digt der, wer Gott ver = sucht!

A
 To
 Sch

p dolce.

me ben no - ti son già i nem - bi, i tuo - ni, i
 ev' - - ry thought of fear a stran - ger it is the
 bin ver = traut mit je = = nem Grauz = sen, das Mit = = ter =

ful mi - ni, e tem - pe ste! che
 hun - ter's lot to roam thro'
 = nacht im Wal = = te webt, wenn

scro sci - an do, si bi - lan - do, vi - di in
 scenes of dark ness, toil, and dan - ger; the . .
 Sturm = = be = wegt die Ei = = chen fau = sen ber

sen del-le fo-re - ste, gli e-le-men - - ti ad in - fie -
 earth his bed, the wood, the wood his
 地 他的 床， 的 木， 的 木 他的

p *pp*

- - rir.
 home.
 schwebt.

cresc.

RESEDA. (N g a t h e.)

Io non ho quie - te, oh Di - o, io non ho qui - e - te, . . deh, re - sta pres - so a
 Oh, ter - ror fills my bo - som then haste not thus a - way, oh, ter - ror now fills my
 Mir ist so bang, o Blei = be! o ei = le nicht . . so schnell; . . mir ist so bang! o

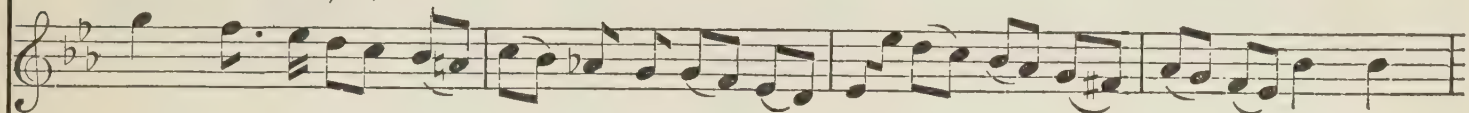
me, deh re-sta pres-so a me, deh re-sta pres - so, pres - so a me, non ho qui - e - te!
 bo - som, yes, fills my bo - som, then haste not thus, not thus a - way, not thus a - way!
 blei = be! o ei = le nicht so schnell, o ei = le, ei = le, . . ei = le nicht, mir ist so bang!

RESEDA. (Agathe.)



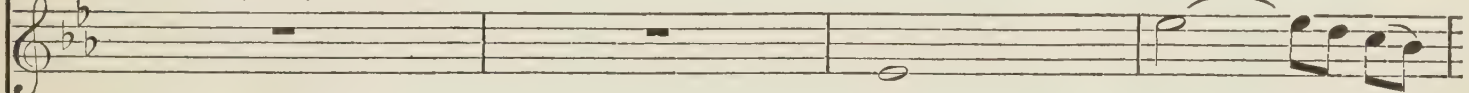
Io non ho quie - te, oh Di-o, non ho qui -
Oh, ter - ror fills my bo - som, then, haste not thus a -
 Mir ist so bang! o blei = be! o ei = le

ANNETTA. (Mennchen.)

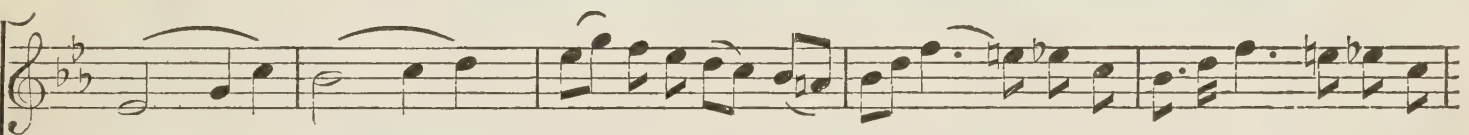
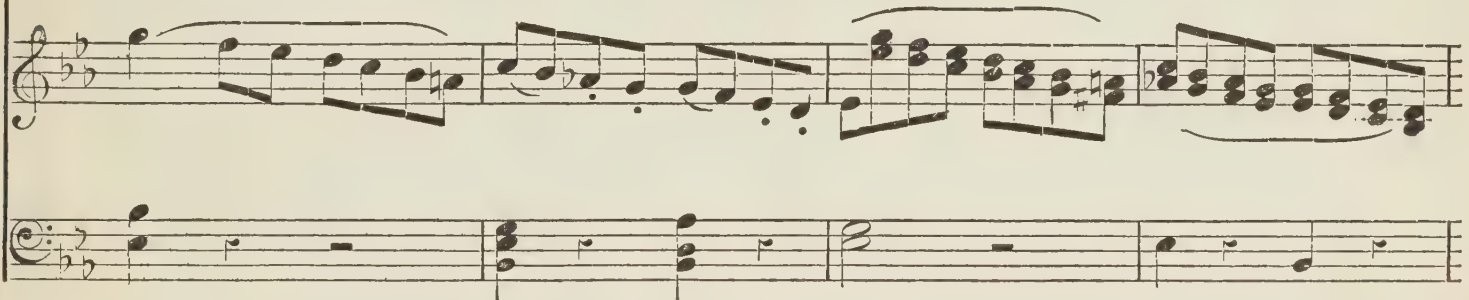


Ah, non ha quie - te, oh Di - o, non ha qui - e - te, non ha quie-te, oh Di - o,
See, ter - ror fills her bo - som, oh then de - lay, see ter - ror fills her bo - som,
 Ihr ist so bang! o blei = be! o ei = le nicht so schnell, o ei = le, ei = le

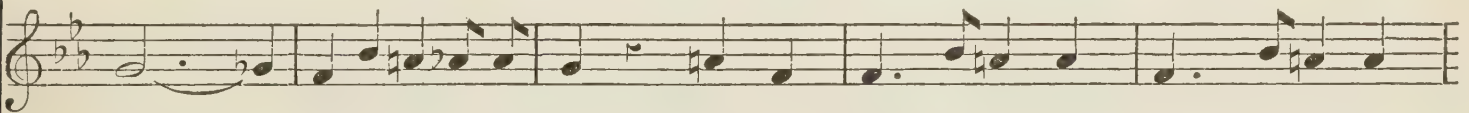
GIULIO. (Mar.)



Vi - - - di . . . in
No. naught . . . can
 Darf Dürft . . . im



- e - - te, . . . deh, re-sta pres-so a me, deh, . . re-sta pres-so a me, deh, re-sta
way, . . oh, ter - ror, ter - ror fills my bo - som, yes, fills my bo - som, then haste not
 nicht . . so schnell; . . mir ist so bang! o blei = be! o ei = le nicht so schnell, o ei = le



re - - sta, qui-e-te non ha, quie-te, qui - e-te non ha, oh Di - o,
then de - lay, oh then de - lay, oh, . . then a-while de - lay, a-while de -
 nicht so schnell, o ei = le . . nicht, o . . ei = le nicht so schnell, o ei = le,



sen del-le fo - re - - ste gli e - le-men - ti ad in - fie -
change my pur-pose, naught, . . . naught, I . . . must a - - way, I must a -
 Hien des Weidmanns hau = = = fen? ich . . bin ver = = traut mit je = nem



pres - so, pres - so a me, deh, re - sta pres - so a me!
thus, haste not thus a way, not thus a way!
 ei = le, . . ei = le nicht, mir ist . . fo . . . bang!

quie - te, quie - te non ha, oh Di - o, re - sta!
lay, a while de lay, oh, then a while lay!
 ei = le nicht so schnell, o ei = le, ei = le nicht!

- rir, gli e - le - men - ti ad in - fie - rir!
way, yes, I must a way, I must, a way!
 Grau = fen, das Mit = ter = nacht im Wal = de webt.

cresc. f p pp

GIULIO. (Mar.)

La lu - - na sta al pen - di - - o, e bru - na an -
Al - though the moon as yet un - cloud - ed, now
 Noch birgt sich nicht die Dion = den = schei = be, noch

cor non è! ma gua - ri non an - drà,
pours a - round her dew - - - y ray,
 strahlt ihr Schin = = mer däm = = mer = hell,

che il lu - - me per - de - rà, si per - de - rà!
too soon by dark - ness 'twill be shroud - ed!
 doch bald wird fie ben Schein ver = lie = ren—
f ff

ANNETTA. (Mennchen.)

Vuoi tu gli a - stri scru - ti -
Can nei-ther love nor du - ty
 Willst du den Him = mel ob = fer =

p *leggieremente.*

- na - re? quest' è un ste - ri - le pia - cer, vuoi tu gli a - stri scru - ti -
move thee a lit - tle mo - ment yet to stay, a lit - tle mo - ment yet to
 = vi = ren? das wär' nun mei = ne . . . Sa = che . . nicht! das wär' nun mei = ne Sa = che

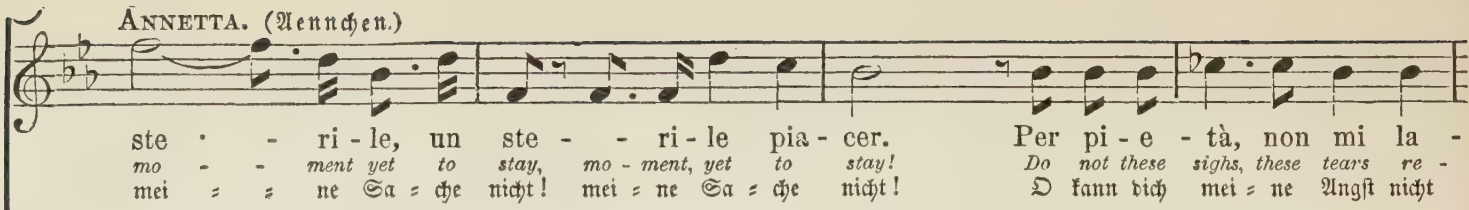
GIULIO. (Mar.)

Sta al pen -
Soon, too
 Bald, ja

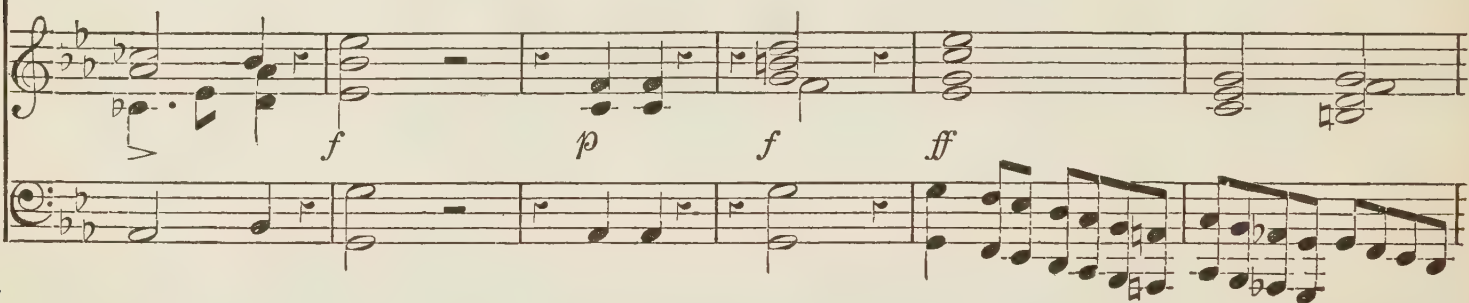
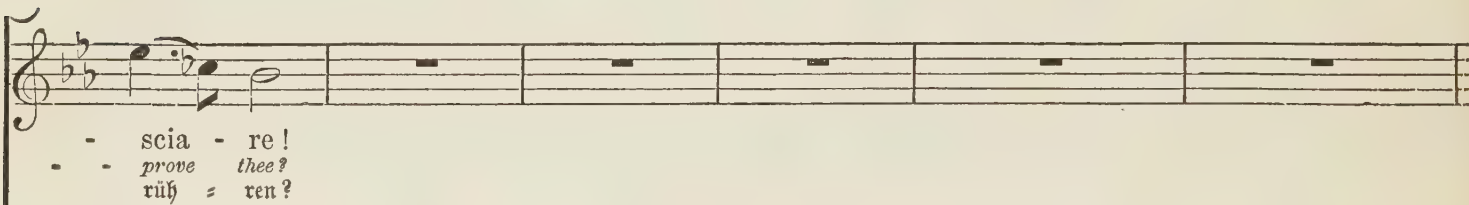
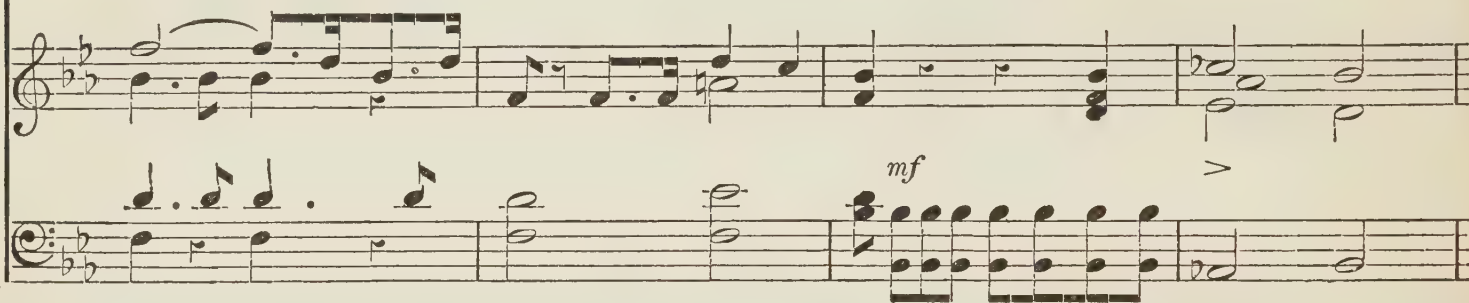
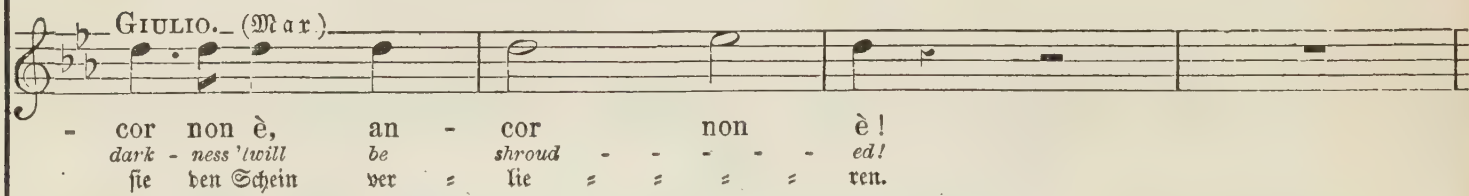
- na - re, vuoi tu gli a - stri scru - ti - na - re, gli a - stri scru - ti - na - re, quest' è un
stay, a lit - tle mo - ment yet to stay? can nei - ther love nor du - ty a lit - tle
 nicht! das wär' nun mei = ne Sa = che nicht! den Him = mel ob = fer = vi = ren, das wär' nun

- di - o, e bru - na, sta al pen - di - o, e bru - na an -
soon, by dark - ness 'twill be shroud - ed, too soon by
 bald wird sie . . den . . Schein ver = lie = ren, ja, bald wird

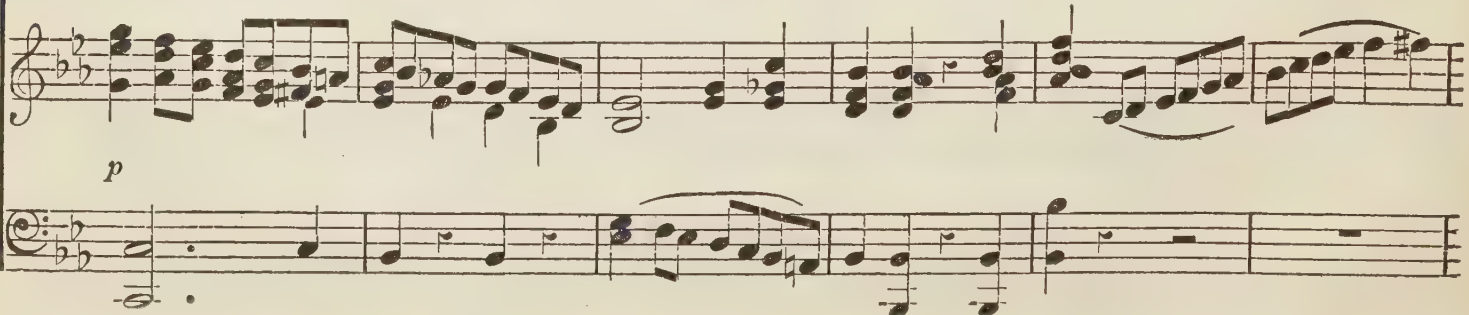
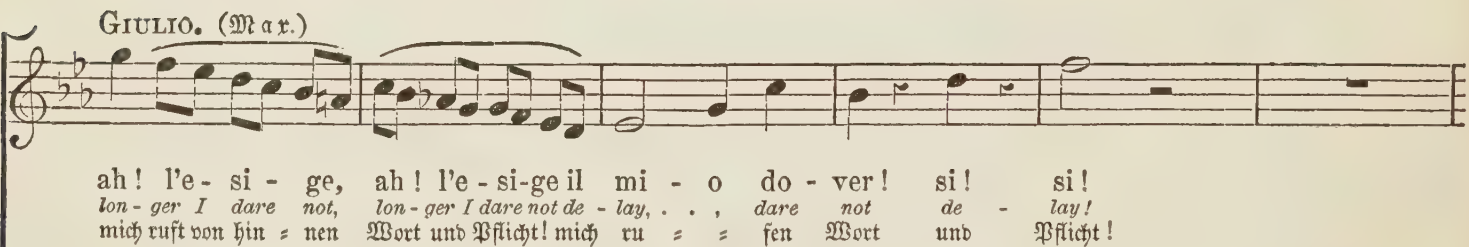
ANNETTA. (Mädchen.)



GIULIO. (Mar.)



GIULIO. (Mar.)



p RESEDA. (Agathe)

p ANNETTA. (Aennchen.)

GIULIO. (Mar.)

ad - - di - - o, pie - tà! ad - - -
fare - well, fare - well, good
le he wohl! leb' wohl! leb'

ad - - di - o, pie - tà! ad - - -
fare - well, fare - well, good
le he wohl! leb' wohl! leb'

- di - o, ad - - di - o, ad - dio! ad - - -
well, good fare - well, good
wohl! leb' leb' wohl! leb'

Vivace.
ff con fuoco. *f* *ff*

- di - o!
night!
wohl!

- di - o!
night!
wohl!

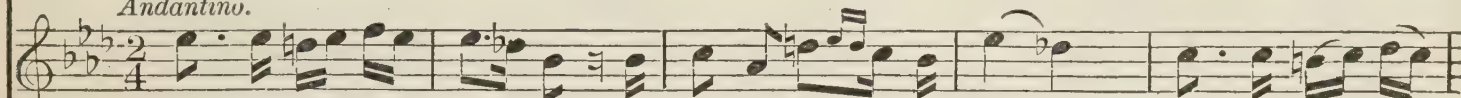
- di - o!
night!
wohl!

p *Ma*
But
Doch

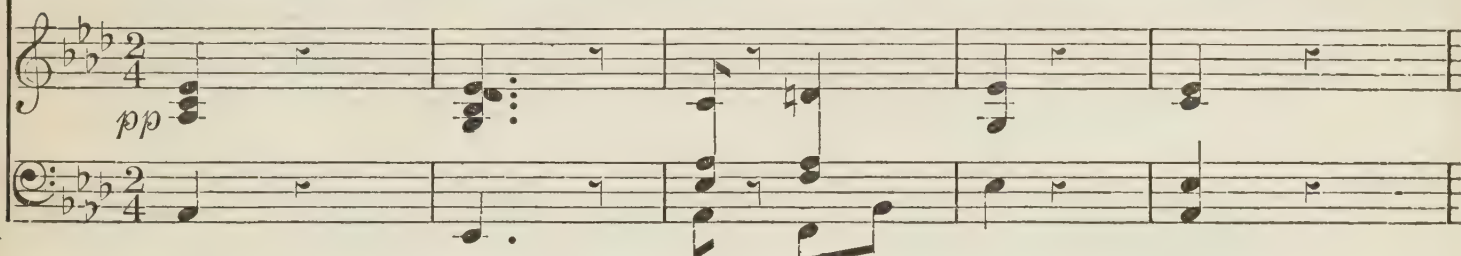


Non re-gna in que - sto
Oh yes, my heart for -
Nichts fühlt mein Herz, als

GIULIO. (Mar.)
Andantino.



d'o - gni ri-o so - spet - to è li - be - ro il tuo cor, d'o - gni ri-o so -
does thy heart for - give me my has - ty words to - night, does thy heart for -
hast du auch ver - ge - ben den Vor - wurf? den . . . Wer - dacht? hast du auch ver -



pet - to, che pu - ro e ca - sto a - mor, non re - gna in que - sto
gives thee, nor thou my warn - ing slight, oh yes my heart for -
Be - ben! nimm mei - ner War - nung Acht! nichts fühlt mein Herz, als

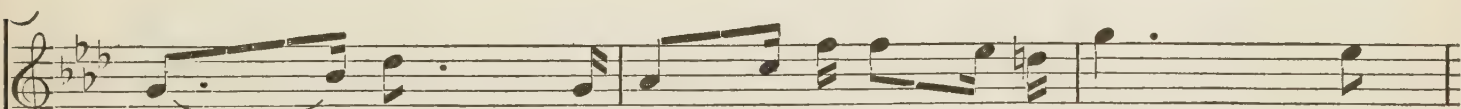
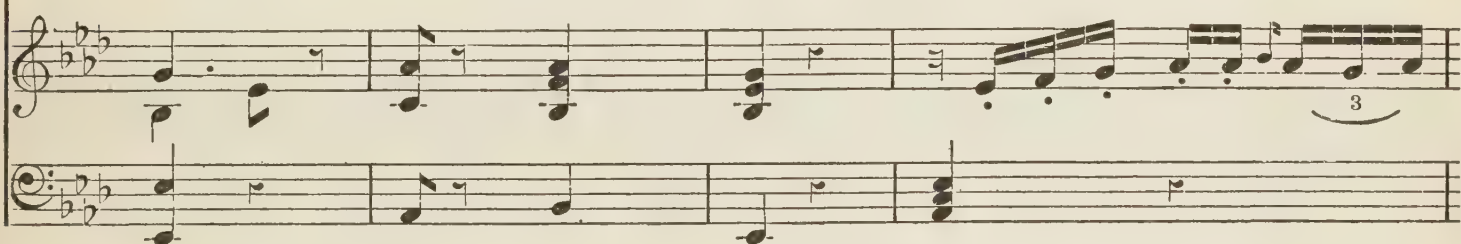
ANNETTA. (Mennchen.)



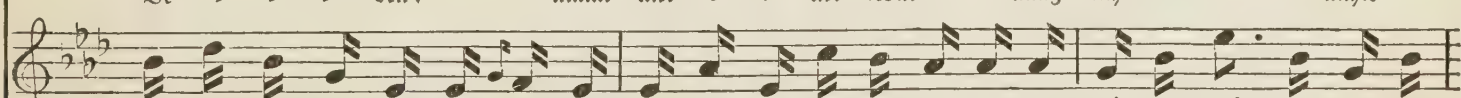
Io que-sto bel di - let - to vor -
This is the hunts-man's for - tune, no
So ist das Jä - ger - le - ben! nicht



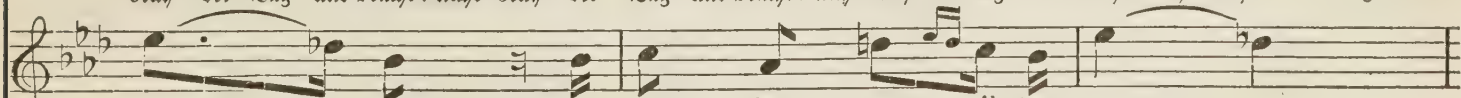
spet - to è li - be - ro il tuo cor, ma d'o - gni ri - o so -
give me my has - ty words to - night, but does thy heart for -
ge - ben den Vor - wurf? den . . . Wer - dacht? doch hast du auch ver -



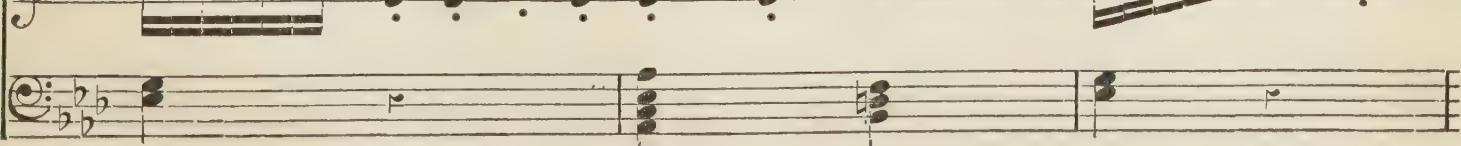
pet - to, che pu - ro e ca - sto a - mor, non
gives thee, nor thou my warn - ing slight, oh
Be - ben! nimm mei - ner War - nung Acht! nichts



rei pro - va - re an - cor! pro - va - re an - cor, vor - rei pro - va - re an - cor, vor - rei, vor - rei pro - var an -
rest nor day nor night, no rest nor day nor night, no rest nor day nor night, no rest nor day nor
Ruh' bei Tag und Nacht! nicht Ruh' bei Tag und Nacht! nicht Ruh' bei Tag und Nacht! nicht Ruh' bei Tag und



spet - to è li - be - ro il tuo cor, . . .
give me my has - ty words . . . to - night? . . .
ge - ben den Vor - wurf? den . . . Wer - dacht? . . .





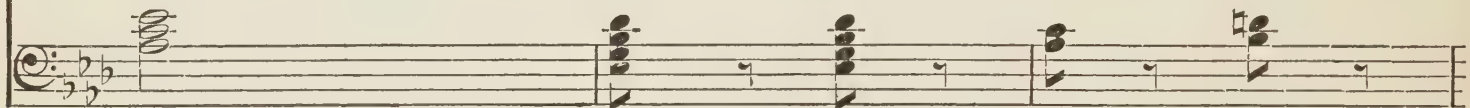
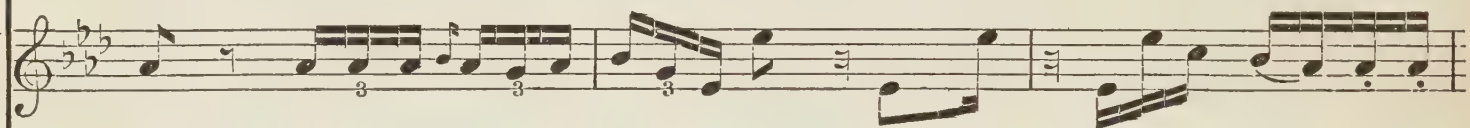
re - gna in que - sto pet - to, che pu - ro e ca - sto a -
 yes, my heart for gives thee, nor thou my warn - ing
 fühlt mein Herz, als Be - ben! nimm mei - ner War - nung



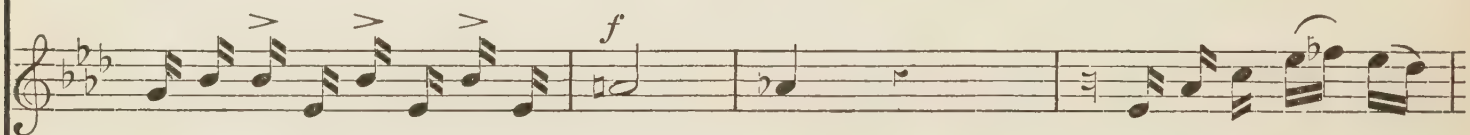
- cor, io que-sto bel di - let-to pro-var, pro-var, vor-rei pro-var, pro-var an -
 night, this is the hunts - man's for-tune, no rest nor day nor night, no rest, nor day nor
 Nacht! so ist das Sã - ger = le-ben! nicht Ruh' bei Tag' und Nacht! nicht Ruh' bei Tag und



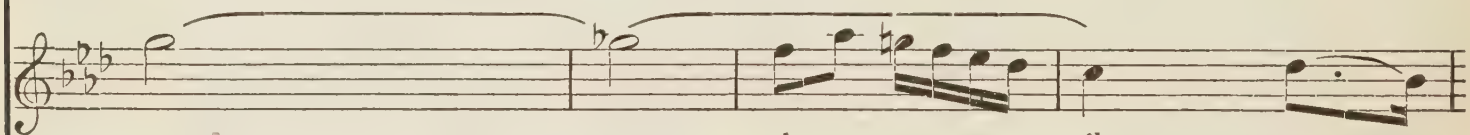
d'o - gni ri-o so - spet - to, è li - be - ro il tuo
 does thy heart for - give me my has - ty words to -
 hast du auch ver - ge - ben den Wor - wurf, den Wer =



- mor, che pu - ro e ca - sto a -
 slight, nor thou my warn - ing
 Nacht! nimm mei - ner War - nung



- cor, io que-sto bel di - let-to pro - var, vor-rei, pro-var an -
 night, no rest nor day nor night, no rest, none, no rest nor day nor
 Nacht! nicht Ruh' bei Tag und Nacht! nicht Ru = he, nicht Ruh' bei Tag und

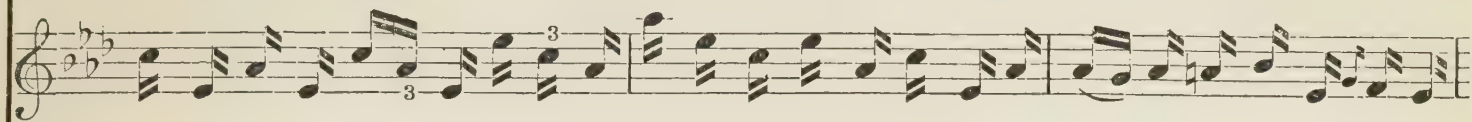


cor, ah, il tu - o
 night, my has - ty words to -
 Nacht? hast du ver - ge = = = =





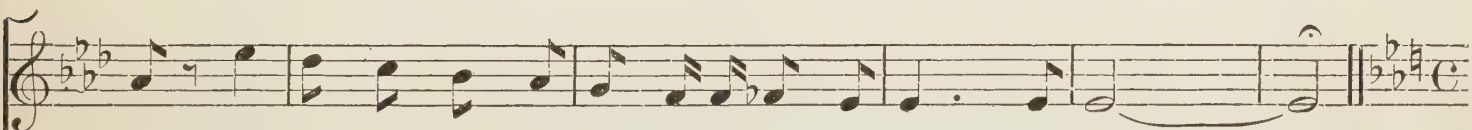
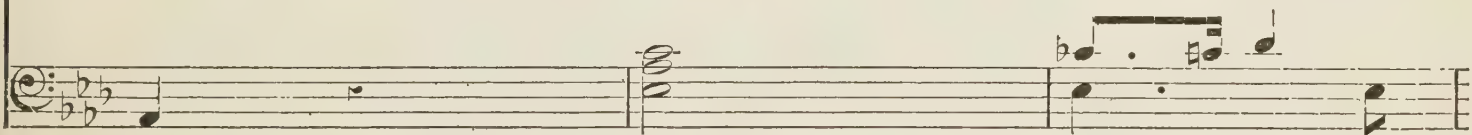
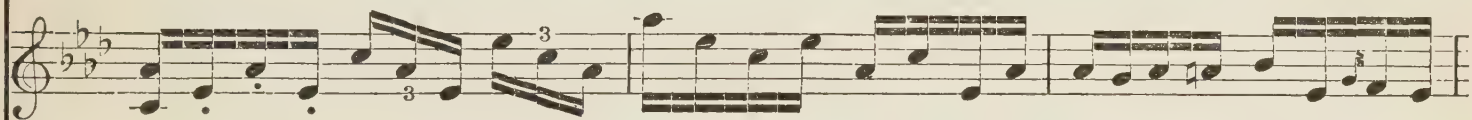
- mor, *s'ight.* che ca - sto a - mor, a -
Acht! *nor thou* nimm mei *my* ner *warn* *ing*
Bar *W*ar *n*ung



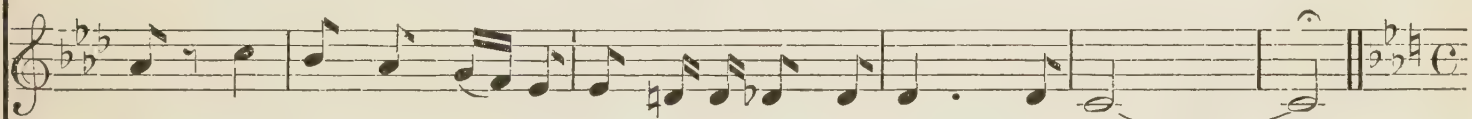
- cor, io que-sto bel di-let-to pro-var an-cor, io que-sto bel di - let - to vor-rei pro-var an -
night, this is the hunts-man's for-tune, no rest nor day nor night, no rest nor day nor night, no rest nor day nor
Nacht! so ist das *I*a = ger = le = ben! nicht Ruh' bei Tag und Nacht! nicht Ruh' bei Tag und Nacht! nicht Ruh' bei Tag und



cor, *night,* è li - be - ro il tuo
= ben *ten* *has* = *ty* *words* . . . *to* -
ten *Wer* = *wurf?* *ten* . . . *Wer* =



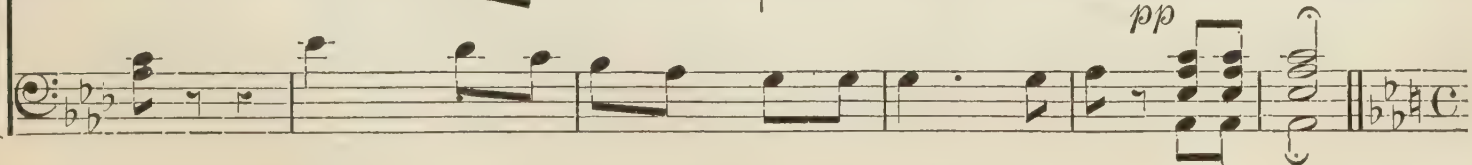
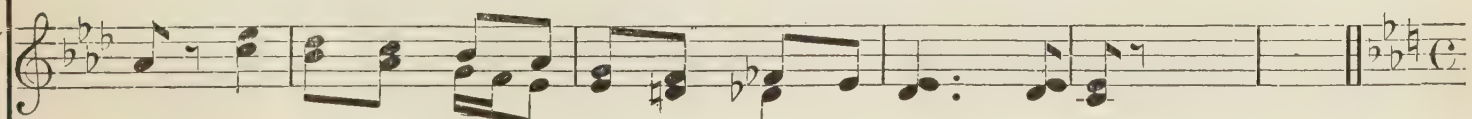
- mor, non re-gna in que - sto pet - to, che pu - ro e ca - sto a-mor! . . .
s'ight, nor thou my warn - ing slight, nor . . . thou my warn - ing slight! . . .
Acht! nimm mei = ner *W*ar = nung Acht! nimm mei = ner *W*ar = nung Acht! . . .



- cor, io que - sto bel di - let - to vor-rei pro-var an - cor! . . .
night, this is the hunts-man's for - tune, no rest nor day nor night! . . .
Nacht! so ist das *I*a = ger = le = ben! nicht Ruh' bei Tag und Nacht! . . .



cor, *si!* d'o - gni rio so - spet - to, il tuo cor! . . .
night, dost thou for - give, my has - ty words to - night? . . .
= Nacht? *doch* *hast du auch ver = ge = ben den* *Wer = Nacht?* . . .



Allegro vivace.

Piano introduction in B-flat major, 2/4 time. The right hand features a rapid sixteenth-note melody starting on G4, while the left hand provides a simple harmonic accompaniment with chords and single notes.

RESEDA. (Agathe.)

Vocal line for Reseda (Agathe) in B-flat major, 2/4 time. The melody is a descending scale-like phrase.

Ohi-mè, par-tir tu de-i, par-tir tu de-i, ohi-mè, par-
Ah if thou still wilt leave me, my warning words o-bey, my words o-
 Weh' mir! ich muß dich las-sen! ich muß dich las-sen! ich muß dich . . .

GULIO. (Max.)

Vocal line for Gulio (Max) in B-flat major, 2/4 time. The melody is a descending scale-like phrase.

La lu-na o-mai s'o-scu-ra, la lu-na o-
Night now is fast ap-proach-ing, I must a-
 Bald wird der Mond er-blas-sen! mein Schick-sal

Piano accompaniment for the first vocal section in B-flat major, 2/4 time. The left hand plays a simple harmonic accompaniment with chords and single notes, while the right hand plays a more active melody.

Vocal line for the second vocal section in B-flat major, 2/4 time. The melody is a descending scale-like phrase.

-tir, . . . par-tir tu dei, par-tir tu dei, ohi-mè, par-tir tu
bey, if thou still wilt leave me, my words o-bey, my warn-ing words o-
 las-sen! denf'an A-ga the's . . . Wort! denf'an A-ga the's

ANNETTA. (Aennchen.)

Vocal line for Annetta (Aennchen) in B-flat major, 2/4 time. The melody is a descending scale-like phrase.

Il cer-vo è di pre-mu-ra, è di pre-mu-ra, il cer-vo è di pre-
O let not grieve o'er-come thee, o'er-come thee, her warn-ing words o-
 Such', Be-ste, dich zu las-sen, zu las-sen! denf'an A-ga the's

Vocal line for the third vocal section in B-flat major, 2/4 time. The melody is a descending scale-like phrase.

-mai s'o-scu-ra, o-mai, o-mai s'o-scu-ra, il fa-to vuol-mi a
way, fate calls, I must, I must a-way, I must, I must a-
 reißt mich fort! mein Schick-sal reißt mich fort! mein Schick-sal reißt mich

Piano accompaniment for the third vocal section in B-flat major, 2/4 time. The left hand plays a simple harmonic accompaniment with chords and single notes, while the right hand plays a more active melody.

dei, oh mè, par - tir tu dei, Re - - se - - da sia con
 - bey, my warn - ing words o - bey, my warn - ing words o -
 Wort! dent' an A = ga = the's Wort! an A = ga = the's

- mu - ra, di pre - mu - ra è, Re - - se - - da sia con
 - bey, her warn - ing words o - bey, her warn - ing words o -
 Wort! dent' an A = ga = the's Wort! an A = ga = the's

se, il fa - to vuol - mi a se, il fa - - to vuol - mi a
 way, I must, I must a way, I must, I must a -
 fort! mein Schick = sal reißt mich fort! mein Schick = sal reißt mich

f

f
 - te, Re - se - da sia con te, Re - se - da
 - bey, my warn - ing words o - bey, my warn - ing
 Wort! dent' an A = ga = the's Wort! dent' an A =

f
 - te, Re - se - da sia con te, Re - se - da
 - bey, her warn - ing words o - bey, her warn - ing
 Wort! dent' an A = ga = the's Wort! dent' an A =

se, il fa - to vuol - mi a se, il fa - to
 way, I must, I must a way, I must, I
 fort! mein Schick = sal reißt mich fort! mein Schick = sal

ff *ff*

sia con te, Re-se-da si-a con te! . . .
 words o - bey, my warn - ing words o - bey! . . .
 ga the's Wort! dent' an A ga the's Wort!

sia con te, Re-se-da sia con te! . . .
 words o - bey, her warn - ing words o - bey! . . .
 ga the's Wort! dent' an A ga the's Wort!

vuol - mi a se, il fa-to vuol - mi a se! . . .
 must a way, I must, I must a way! . . .
 reißt mich fort! mein Schick = sal reißt mich fort!

ff

...

...

...

SCENA DELL' INCANTESIMO.

Sostenuto.

PIANO.

tremolo pp

CORO DI SPIRITI (di dentro).

Soprani.

Uh! [>] u - hi! uh! [>] u - hi! uh!

U - hu - i! u - hu - i!

U = hu = i! u = hu = i!

uh!

u -

u =

Contralti.

Uh! [>] u - hi! uh! [>] u - hi!

U - hu - i! u - hu - i!

U = hu = i! u = hu = i!

uh!

u -

u =

Tenori.

Uh! u - hi! uh! u - hi!

u - hu - i! u - hu - i!

U = hu = i! u = hu = i!

uh!

u -

u =

Bassi.

Lu-na è fo-sca! pian-se già!

Milk hath fal-len from the moon!

Wilsch des Mon=des fiel auf's Kraut!

sul-le a-ra-gne san-gue sta!

blood the spi-der's web hath dy'd!

Spinn=web' ist mit Blut be-thaut!

u - hi! uh! u - hi! uh! u - hi! uh! u - hi!
 hu - i! u - hu - i! u - hu - i! u - hu - i!
 hu = i! u = hu = i! u = hu = i! u = hu = i!

u - hi! uh! u - hi! uh! u - hi! uh! u - hi!
 hu - i! u - hu - i! u - hu - i! u - hu - i!
 hu = i! u = hu = i! u = hu = i! u = hu = i!

u - hi! uh! u - hi! uh! u - hi! uh! u - hi!
 hu - i! u - hu - i! u - hu - i! u - hu - i!
 hu = i! u = hu = i! u = hu = i! u = hu = i!

l'al-tro sol non ca - de-rà!
e'er to - mor-row reach - es noon
eh' noch wie = der A = bend graut—

pp *ff*

uh! u - hi! uh! u - hi!
 u - hu - i! u - hu - i!
 u = hu = i! u = hu = i!

uh! u - hi! uh! u - hi!
 u - hu - i! u - hu - i!
 u = hu = i! u = hu = i!

uh! u - hi! uh! u - hi!
 u - hu - i! u - hu - i!
 u = hu = i! u = hu = i!

che la spo - sa mo - ri - rà!
 death will wed an - o - ther bride!
 ift fie tobt, die zar = te Braut!

pria che not-te an -
 ere de - scends to -
 eh' noch wie = der

p *sf* *ff* *p*

pp *sf*

uh! u - hi! uh! u - hi! uh! u - hi!
u - hu - i! u - hu - i! u - hu - i!
u = hu = i! u = hu = i! u = hu = i!

uh! u - hi! uh! u - hi! uh! u - hi!
u - hu - i! u - hu - i! u - hu - i!
u = hu = i! u = hu = i! u = hu = i!

uh! u - hi! uh! u - hi! uh! u - hi!
u - hu - i! u - hu - i! u - hu - i!
u = hu = i! u = hu = i! u = hu = i!

- cor ver-rà. più Re-se-da non sa - rà!
mor-row's sun deeds of dark-ness will be done!
sinkt die Nacht, ist das D = pfer dar = ge = bracht.

(L'orologio batte in gran lontananza dodici ore.)
(The clock strikes twelve at a distance.)
(Die Uhr schlägt ganz in der Ferne zwölf.)

GASPARO (disposti in cerchio i crani). Samiel, Samiel, a me!
Zamiel, by the wizard's skull appear! Zamiel, hear me, hear!
(Gaspar) Samiel! erschein! bei des Zaub'ers Hirngebein! Samiel erschein!

(di dentro.)
SAMIEL. (Samiel.) (parlando.)
Che chiami tu? (Samiel appare.)
Why call'st thou me? (Zamiel appears.)
Was ruffst du mich? (Samiel erscheint.)
sf Agitato.

GASPARO. (Caspar.)

Tu sai
Thou know'st
Du weißt

che la mia pro - ro - ga
to-mor - row's sun
taß mei = ne Irist

è pres-so che pas-sa - ta!
will see my res - pite run!
schier ab = ge-lau = fen ist!

GASPARO. (Caspar.)

GASPARO. (Caspar.)

SAMIEL.—Domani! Pro - lun - ga - la u - na sol vol - ta!
To-morrow! Three years long - er let me live.
Samiel.—Morgen! Der = läng' = re sie noch ein = mal mir— . .

SAMIEL.—No! Io ti
No! I
Samiel.—Nein! Ich

[por - to u - na nuo - va vit - ti - ma! SAMIEL.—Quale? Il mio com - pa - gno di
will a - no - ther vic - tim give— Whom? One who, till now, would dare, ne'er
bring = = e neu = e Opf = er tir— Samiel.—Welche? Mein Jagd = ge = sell, er

cac cia, si, nuo - va vit - ti-ma, il mio com- pa gno!
 dare in thy dread, dark, and drear-y realms ap- pear! . . .
 naht, er, der noch nie dein dunkles Reich be- trat! . . .

GASPARO. (Caspar)

SAMIEL. (Samiel.)
 Che vuol egli? Fran - - chi bol - cio - ni, dai qua-li ei tut - to spe - ra!
 What doth he seek? He'd be sup - plied with bul - lets thou wilt guide.
 Was sein Begeh'r? Drei fu - geln find's, auf die er Hoff - nung baut.

GASPARO. (Caspar.)

SAMIEL (Samiel.)
 Sei colpiscono, sette tradiscono! Il set - ti - mo, il set - ti
 Six shall a-chieve, the seventh deceive! Dark spirit of the hour, by ma - gic of thy
 Sechse treffen, sieben äffen. Die sieben - te sei dein! aus fei - - nem

- - mo, sia di - ret - to dal - la tu - a ma - no; vol - gi - lo ver-so la sua
 pow'r, let death his hopes de - vour; . . . turn thou . . the . . seventh a -
 Rohr lenk' . . . sie nach sei - ner Braut; . . dies . . wird ihn . . der Ver -

crescendo.

spo - sa, si! ver - so la spo - sa! SAMIEL. Su lei non ho potere.
 - - side, let it kill his bride! . . O'er her I have no power!
 = zweiflung weis'n ihn und den . . Ba - ter— Samiel. Noch hab' ich keinen Theil an ihr.

f *pp*

GASPARO. (Caspar.)

E que - sto por - te - rà lui, SAMIEL. Ciò basta.
 Will he suf - fice to pay? He may.
 Ge - nügt . . er dir al - lein? Samiel. Das findet sich.

pp

in un col pa - dre al - la di - spe - ra - zio - ne, al -
 grant this de - lay— . . but three years to be free, . . . and
 Doch schenkst du Frist? . . und wie - der auf drei Jahr', . . . bring'

lor, al-lor li fa - rò tuo - - - i.
 Ro - dolf shall thy vic - tim be! . . .
 ich ihn dir zur Beu - te dar? . . .

crescendo. *ff*

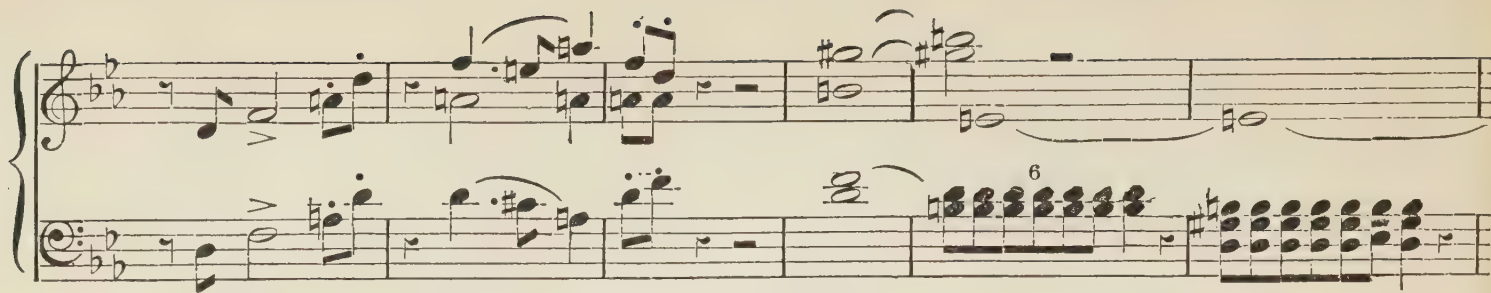
SAMIEL. Ebbene sia! per le porte dell' inferno! domani, egli o tu!
The boon I grant, but hear and know, with me to-morrow he or thou.
 Samiel.—Es sei, bei den Pforten der Hölle! morgen Er oder Du!

Allegro.

GASPARO. Puntualmente servita!
Well serv'd.
 (Gaspar.) Trefflich bedient!

Samiel, grazie! Io ardo e gelo!
Bless thee, Samiel! He hath made me warm!
 Gesegn' es, Samiel! Er hat mir warm gemacht!
stringendo.

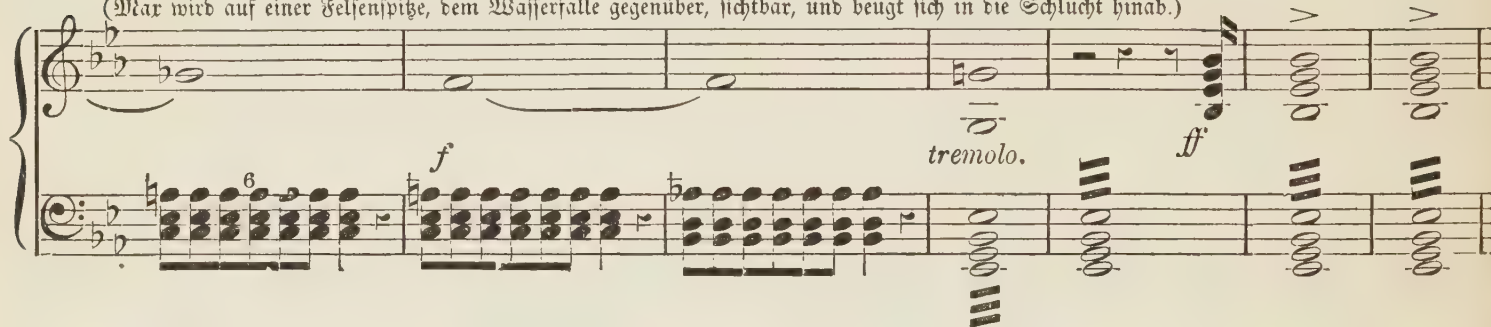
GASPARO. * Ma dove rimane Giulio? † mancherebb' egli alla sua parola? ‡ Samiel ajuto!
But where does Rodolph tarry? He will not surely break his word. Help, Samiel!
 (Gaspar.) Aber wo bleibt denn Max? sollte er wortbrüchig werden? Samiel, hilf!



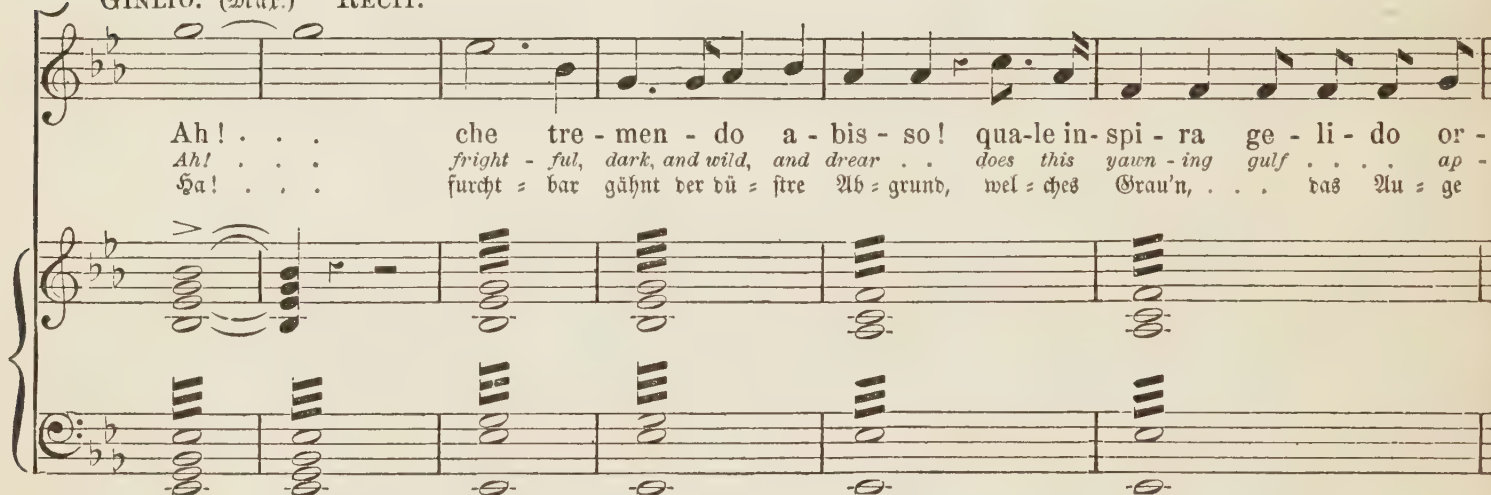
(Giulio dalla cima d'un masso si curva guardando abbasso nel burrone.)

(Rodolph on the bridge, looking with terror into the abyss beneath him.)

(Max wird auf einer Felsen Spitze, dem Wasserfalle gegenüber, sichtbar, und beugt sich in die Schlucht hinab.)



GINLIO. (Max.) RECIT.



- grup-pa-no fo-sche nu - bi! la lu - na impal - li - di - sce! ah!
 clouds, the moon with blood hath stain'd her light, what
 bal = len! der Mond . . ver = liert von sei = nem Schein! . . ge =

l'a - ria d'in-set - ti è pie - na, vi - ve son que-ste bal - ze, e
 forms . . . are those in mis - ty shrouds, that stalk be - fore my
 = spenst' = = ge Re = bel = bil = der wal = = len! . . . be = lebt . . . ist das Ge =

RECIT.
 giù, . . . mi par-ve, vo - lan not -
 sight, . . . and now, hush, hush, the
 = stein, . . . und hier— husch! husch! fliegt

in tempo.
 - tur-niau-gel-li co - me lar-ve! ne - rie no-do-si ra - mi ver me stendon le gi -
 night - bird hoots from yon - der bush! see how that oak tree's blast - ed . . . branch - es up -
 Nacht = ge = vö = gel auf im Busch! Roth = grau = e narb' = ge Zwei = ge . . . streck = en . . . nach

gan - te-sche ci - me! ma! fac-cia-si ar - di - men-to!
 on . . . me seem to frown! ah. how my heart re - coils,
 mir . . . die Rie = sen = faust! nein! ob . . . das Herz auch graust,

f ff p

io'l vo', e sfi - do o - gni ci - men - to!
 but dread, but dread is vain, down! must I!
 ich muß! ich trotz = e al = len Schreck = en!

ff

(Discende alcuni passi.)
 (He descends a few steps.)
 (Er klettert einige Schritte herab.)

Vivace.

ff

GASPARO.—*Grazie, Samiel, la proroga è accettata.
 Thanks, Samiel, for this respite.
 Gaspar.—Danke, Samiel! die Frist ist gewonnen.

p

(a Giulio)—Sei finalmente qui, camerata? m'hai fatto aspettare un bel tratto di tempo!
 (To Rodolph) Thou com'st at last, comrade; was it right to leave me so long alone? (blows the fire with the eagle's wing.)
 (Zu Max.) Kommst du endlich, Kamerad? ist das auch recht mich so allein zu lassen? siehst du nicht, wie mir's sauer wird!

GIULIO. (Max.)

Io col - - si l'a - qui-la che
 I shot that ea - gle in
 Ich schoß den Ad - - ler aus

not - te fu, in - die - tro o - ma - i
 von der sky, I dare not tar - ry,
 ho = = = her Luft; ich kann nicht rückwärts,

(Viene giù verso il fondo del burrone.)
 (Climbs down the side of the cavern.)
 (Klettert einige Schritte, bleibt dann wieder stehen, und blickt starr nach dem gegenüberstehenden Felsen.)

RECIT.

non pos - so più!
 I can - not fly!
 mein Schick-sal ruft!

Vivace.
ff

GASPARO. (Gaspar.) GIULIO (Max.) GASPARO. (Gaspar.)

Oh - mè! Ma vieni dunque! il tempo stringe! Scen-der non pos-so. Pusillanime! cuor di coniglio!
 Ah, me! Come down, lose no time! I can - not come. Chicken-heart! coward
 Weh' mir! So komm doch! die Zeit eilt! Ich kann nicht hin-ab! Hasenherz! kimmst ja sonst wie etne Gemse!

(Addita la balza su cui una figura bianca alza le braccia.)

(The ghost of Rodolph's mother is seen on a rock at a distance.)

(Er deutet nach dem Felsen, man erblickt eine weiß verschleierte Gestalt, die die Hand aufhebt.)

GIULIO. (Mar.)

Ve-di là, Ga - spa - ro,

See, in yon - der gloom! . . .
Sieh' dort = hin, sieh'! . . .

ve', quel - la che là si
my mo - - - ther's
was dort . . . sich

a tempo poco ritenuto.

ritard.

muo - ve è l'om - bra di mia

spi - rit roams be - fore mine
weist . . ist mei = ner Mut = ter

ma-dre, co - sì giac-que sul - la ba - ra,

eyes, . . oh, thus . in her shroud . .
Geist! . . So lag . sie im Sarg, . .

co - sì sta nel se -

her grave with-in she
so ruht . sie im

RECIT.

pol - cro!

lies;
Grab! . .

ve - di co - là,

she fond - ly
sie fleht . . mit

Ga-spa-ro, ve - di,

seems to pray, -
war-nen-dem Blick,

es-sa m'ac-cen-na; in-

she . . warns me a -
sie . . winkt mir zu =

vivace.

GASPARO (da se). (Caspar.)

die - tro! Samiel! ajuto! (forte) Eh! baje! ah! ah! guarda un' altra volta perchè tu riconosca
way. . . (Zamiel, help.) a che conduce la tua viltà.

rück. . . (Hilf, Samiel!)

Aha! look again, and you perhaps will discover to what your folly is leading.

Alberne Fragen, ho! ha, ho! sieh noch einmal hin, damit du die Folgen deiner feigen
Thorheit erkennest!

Agitato assai.
pp *crese.*

(In vece della figura bianca comparisce l'ombra di Reseda, e fa cenno a Giulio di allontanarsi dal cerchio.)

The ghost of Agnes is seen on the rock, warning Rodolph away from the circle.

(Die verschleierte Gestalt ist verschwunden. Man erblickt Agathen's Gestalt. Sie gleicht völlig einer Wahnsinnigen und scheint im Begriffe sich in den Wasserfall herabzustürzen.)

pp

GIULIO. (Mar.)

Re - se - da, Re - se-da t'ar - re - sta! oh
My Ag - nes! she plun-ges be - low, then
A = ga = the, sie springt in den Fluß! hin

sempre crescendo.

Dio! io ven - go a te, Re -
I, then I, must go, my
= ab, hin = ab, ich muß! A =

se - - - da, io ven - go a te, io
Ag - - - nes, she plun - ges be - low, my
= ga = = the, Sie springt in den Fluß, A =

ven - - - go, io ven - go a te, io ven - go a te, io ven - go a
 Ag - - - nes, she plun - ges be - low, then I must go, then I must
 ga - - - the, hin = ab, ich muß! hin = ab, ich muß! hin = ab, ich

te!
 go!
 muß!

(L'ombra sparì, Giulio discende la balza, quì la luna comincia ad oscurarsi.)
 (The ghost vanishes, and Rodolph descends from the rock and joins Caspar.)
 (Die Gestalt verschwindet, Max klettert vollends hinab.)

GASPARO.—Son del tuo parere. GIULIO.—Quì son' io, che far si dee?
 I am of your opinion. Here I am! what now is to be done?
 Caspar.—Ich denke wohl auch. Max.—Hier bin ich! was hab' ich zu thun?

GASPARO — (porgendogli un fiaschetto, che Giulio rifiuta). Bevi! l'aria della notte è fredda. Vuoi fonder tu
 (Ho'ding out the hunting flask to him, which Rodolph refuses.) First drink! the night air falls cool and fresh— wilt cast thyself?

Caspar, — (wirft ihm die Jagdflasche zu, die Max weglegt.) Zuerst trink! die Nachtluft ist kühl und feucht. — Willst du selbst gießen?
 stesso le palle? GIULIO.—Non è il nostro accordo. GASPARO.—Coraggio adunque. Entra in questo

'Tis not of our agreement. Take courage then! Step 't this circle, it is a bar-
 Max.—Nein! das ist wider die Abrede. Caspar.—Fasse Muth! Tritt in den Kreis! Er ist eine

cerchio, gli è una barriera, tra noi e gli spiriti infernali. Checchè tu oda o veda resta quieto (con terrore mal
 rier 'twixt us and spirits or from above, or from below. What'er ye may see and hear, rest quiet (with an ill-concealed terror) Should a stranger
 eh'erne Mauer gegen Geistergewalt vom Firmamente bis zum untersten Abgrund.—Was du auch hören und sehen magst, verhalte dich ruhig.

celato) se uno straniero; viene ad aiutarci, un nero cacciatore della notte, su un cavallo fantasma, non te ne
 come to help us—a night-black rider on a phantom steed—what care to thee? Should others come, what harm, so that we are not separated.

(Mit eigenem heimlichen Grauen.) Käm' vielleicht ein Unbekannter, uns zu helfen, wär' es auch ein schwarzer Reiter auf schwarzem funken-
 incaricare; se altri giungono, che per ciò? purchè non ne andiam disgiunti. GIULIO. — (entra nel

sprühendem Roffe, was kümmert's dich? Kommt Andre, was thut's? So etwas sieht ein Gescheidter gar nicht! Max.—O! wie wird

cerchio). Come finirà ciò? GASPARO —Non senza resistenza, la morte rivela i suoi segreti
 to the circle pulled by Caspar:) How will this end? Death is in vain! but not without resistance give the dead their secrets
 das enten! Caspar — Umsonst ist der Tod! Nicht ohne Widerstand schenken verborgene

ai viventi; se tu mi vedrai tremare, aiutami, come io t'aiuterò, se no, siam perduti. Non muovere, i momenti
 up to life; yet, shouldst see me tremble, come to the help and call, as I should call, or we indeed are lost. (Rodolph would seem to object.) Be still,
 Naturen den Sterblichen ihre Schätze. Nur wann du mich selbst zittern siehst, dann komm' mir zu Hülfe und rufe was ich rufen werde.

sono preziosi (in questo momento la luna s'è oscurata, Gasparo pone il crogiuolo sul fuoco) ora attendi, affinché
 moments grow precious! (The moon is by this time nearly eclipsed. Caspar takes up the ladle and places it on the fire.) Now mark that ye learn
 Sonst sind wir verloren. (Max macht eine Bewegung des Einwurfs.) Still! Die Augenblicke sind kostbar! — (Der Mond ist bis auf einen

tu impari l'arte. (egli prende ad uno ad uno gli ingredienti da un sacco e li getta nel crogiuolo.)
 the art. (He takes the various ingredients from his hunting-pouch, and throws them one by one into the lad'e.)
 schmalen Strich verfinstert, Caspar nimmt die Gießstelle.) Merk' auf, damit du die Kunst lernst. (Er nimmt die Ingredienzen aus der Jagdtasche
 und wirft sie nach und nach hinein.)

GASPARO.—Del piombo, del vetro tolto da una chiesa, del mercurio, tre palle che colpirono di già.
Here is the lead—then, some pounded glass from a broken church-window, easy to gain.—then, some quicksilver!—three bullets that have already hit their mark!—
 G a s p a r o.—Zuerst das Blei.—Etwas gestoßenes Glas von zerbrochenen Kirchfenstern; das findet sich!—Etwas Quecksilber!—Drei Kugeln die schon einmal getroffen!—

L'occhio destro di civetta il sinistro di lince;—Probatum est! Ora all' esorcismo!
The right eye of a lapwing! the left of a lynx!—Probatum est!— and now, the blessing of the bullets.—
 Das rechte Auge eines Wiedehopfs! Das linke eines Luchses!—Probatum est!—Und nun den Kugelsegen:—

(Successivamente s'inchina tre volte a terra.)
(In three pauses he bows his head to the earth.)—
 (In drei Pausen sich gegen die Erde neigend.)
Andante.

Tu, cacciator valente, Samiel! dammi ajuto!
Thou, the "Mighty Hunter" hight Samiel! aid me with thy
 Schütze, der im Dunkeln wacht! Samiel, Samiel! hab'

Questa notte stammi presso, nel malefico processo, e potere arcan tu innesta, nella settima e la
might! Stand by me this fearful night, 'till the charm be weaved quite! Bid the lead with Fate agree, blest be seven, nine, and
 Acht! steh' mir bei in dieser Nacht bis der Zauber ist vollbracht, salbe mir so Kraut als Blei, segn' es sieben, neun und

sesta!
three, pow'rful that each bullet be!
 drei, daß die Kugel tüchtig sei!

Samiel! Samiel! a me!
Samiel! stand by me!
 Samiel! Samiel! her = bei!

Allegro moderato.

(GASPARO fonde le palle e dice) : Una! (l'eco repete) Una!
 (Caspar makes preparation for casting the bullets, and calls:) One! (echo repeats.) One!
 (Caspar gießt, läßt die Kugel aus der Form fallen und ruft:) Eins! (Echo wiederholt:) Eins.

The first system of the musical score consists of a treble and bass staff. The treble staff contains a series of chords and single notes, some with sharp and flat accidentals. The bass staff has a more rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the musical piece with similar complex rhythmic patterns in both the treble and bass staves. The treble staff features many beamed notes, while the bass staff provides a steady accompaniment.

The third system introduces triplet markings (indicated by a '3' over groups of notes) in the treble staff. The bass staff continues with its rhythmic accompaniment.

Due! (eco.)
 Two! (echo.)
 Zwei! (Echo.)

The fourth system begins with the vocal call 'Due!' and its echoes. The musical notation includes a forte 'f' dynamic marking. The treble staff has chords with various accidentals, and the bass staff has a rhythmic line with accents.

The fifth system continues the musical piece with complex rhythmic patterns and accidentals in both staves. A fortissimo 'ff' dynamic marking is present in the bass staff.

Tre! (eco.)
 Three! (echo.)
 Drei! (Echo.)

The sixth system begins with the vocal call 'Tre!' and its echoes. The musical notation includes a fortissimo 'ff' dynamic marking. The treble staff has chords with various accidentals, and the bass staff has a rhythmic line with accents.

crescendo. *f*

ff

ff

ff

ff

Quattro! (eco.)
 Four! (echo.)
 Vier! (Echo.)

ff

First system of piano accompaniment. The right hand features a melody with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A triplet of eighth notes appears in the right hand near the end of the system.

Second system of piano accompaniment. The right hand continues the melodic line with some chords and triplets. The left hand maintains the eighth-note accompaniment. A forte (*ff*) dynamic marking is present in the right hand.

Third system of piano accompaniment. The right hand features a series of chords, some with triplets. The left hand continues the eighth-note accompaniment. The system concludes with a *fp* (fortissimo piano) dynamic marking.

Cinque! (eco.)
 Five! (echo.)
 Fünf! (Echo.)

Fourth system of piano accompaniment. The right hand plays a series of chords, some with accents. The left hand continues the eighth-note accompaniment. A forte (*ff*) dynamic marking is present in the right hand.

CORO (di dentro).

Tenori. *ff*

Fra bal - ze in - o - spi-te, fra
 'Thro' hill and dale, 'thro
 Durch Berg und Thal, . . durch

Bassi. *ff*

Two vocal staves for Tenors and Basses. The Tenors' part is on a higher staff, and the Basses' part is on a lower staff. Both parts begin with a rest followed by the vocal line.

Fra bal - ze in - o - spi-te, fra
 'Thro' hill and dale, 'thro
 Durch Berg und Thal, . . . durch

ten.

Fifth system of piano accompaniment. The right hand features a series of chords, some with accents. The left hand continues the eighth-note accompaniment. A *ten.* (tutti) marking is present in the right hand.

ne - re grot - te! fra nu - bi e fol - go - ri, fra l'a - tra not - te, fra il bu - jo e -
 glen and mire, . . thro' dew and cloud, thro' storm and night, thro' dew and cloud, thro' storm and
 Schlund und Schacht, durch Thau und Wol - fen, Sturm und Nacht! durch Thau und Wol - fen, Sturm und

ne - re grot - te! fra nu - bi e fol - go - ri, fra l'a - tra not - te, fra il bu - jo e -
 glen and mire, . . thro' dew and cloud, thro' storm and night, thro' dew and cloud, thro' storm and
 Schlund und Schacht, durch Thau und Wol - fen, Sturm und Nacht! durch Thau und Wol - fen, Sturm und

- ter - - no! fra i tuo - nie ful - mi - ni, fra Ciel e in -
 night! . . thro' earth and wa - ter, . . air and . .
 Nacht! . . durch Höh = le, Sumpf . . und Er = den =

- ter - - no! fra i tuo - nie ful - mi - ni, fra Ciel e in -
 night! . . thro' earth and wa - ter, . . air and . .
 Nacht! . . durch Höh = le, Sumpf . . und Er = den =

- fer - no! wau! ioh! wau! ioh! wau! ioh! wau! ioh! wau! ioh! ioh! ioh! ioh! ioh! ioh! ioh! ioh!
 fire, . . . un - hurt we spi - rits wing our flight! ho, ho, ho, ho, ho, ho, ho, ho, ho, ho,
 = flucht, . . . durch Feu = er, Er = de, See und Luft! jo = ho! wau! wau! jo = ho! wau! wau! jo =

- fer - no! wau! ioh! wau! ioh! wau! ioh! wau! ioh! wau! ioh! ioh! ioh! ioh! ioh! ioh! ioh! ioh!
 fire, . . . un - hurt we spi - rits wing our flight! ho, ho, ho, ho, ho, ho, ho, ho, ho, ho,
 = flucht, . . . durch Feu = er, Er = de, See und Luft! jo = ho! wau! wau! jo = ho! wau! wau! jo =

ioh! ioh! ioh! ioh! ioh! ioh! . . . ioh!
 ho! ho! ho! ho! ho! ho! . . . ho!
 ho! ho! ho! ho! ho! ho! . . . ho!

ioh! ioh! ioh! ioh! ioh! ioh! . . . ioh!
 ho! ho! ho! ho! ho! ho! . . . ho!
 ho! ho! ho! ho! ho! ho! . . . ho!

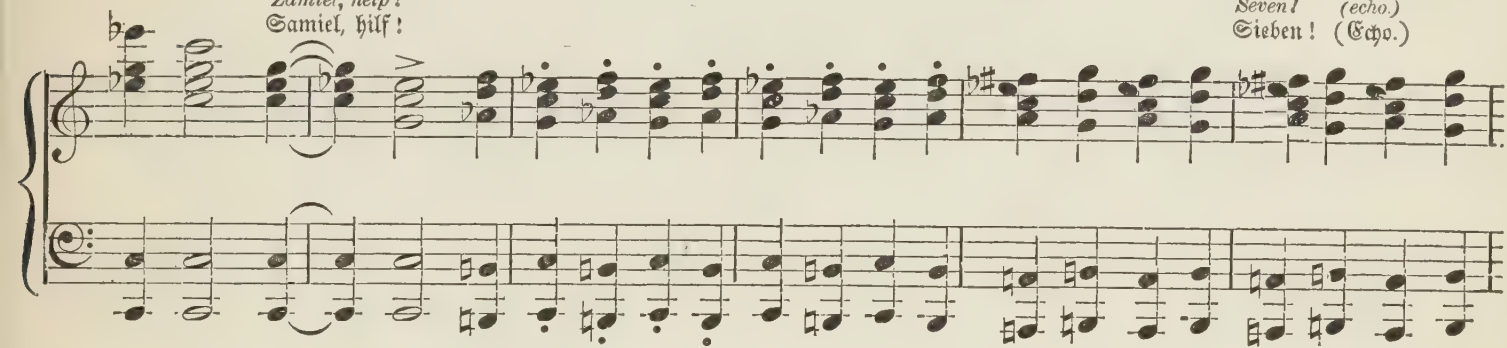
* GASPARO.—Veeh! ah la caccia! sei! veeh! (Eco.) Sei! veeh! sei! veeh!
 Woe! the wild chase! six! woe! Six! woe! six! woe!
 Gaspar.—Wehe! Daß wilde Heer! Sechs! Wehe! (Echo.) Sechs! Wehe! Sechs! Wehe!
 Presto.

ff



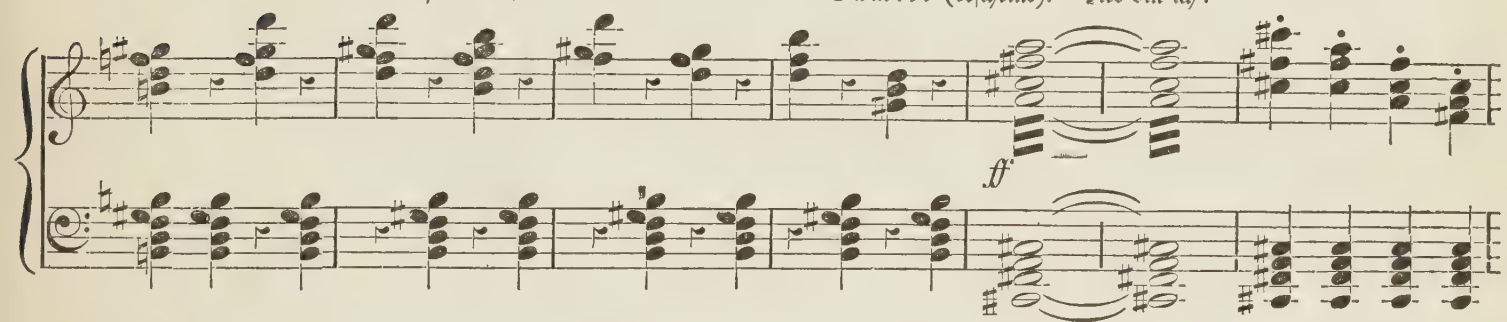
Samiel, ajuto!
Zamiel, help!
Samiel, hilf!

Sette! (eco.)
Seven! (echo.)
Sieben! (Echo.)



Samiel, Samiel!
Zamiel, Zamiel!
Samiel, Samiel!

SAMIEL (*apparisce.*)—Eccomi!
(Appears.)—Here I am!
Samiel (*erscheint.*)—Hier bin ich!



(Batte un' ora.)
(Clock strikes one.)
(Es schlägt Eins.)



FINE DELL' ATTO SECONDO.

No. 12.

INTERMEZZO.

Molto vivace.

PIANO.

The musical score is written for Piano and consists of six systems of staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Molto vivace*. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics *ff* (fortissimo) and *p* (piano) are used throughout. There are also performance instructions: *(Corni Soli di dentro.)* and *(Orchestra.)*. The score is written in a grand staff format, with a treble and bass clef for each system. The notation includes many beamed sixteenth and thirty-second notes, indicating a fast and intricate piece.

scherzando.

First system of musical notation. The piano part is in the upper staff, and the horn part is in the lower staff. The piano part begins with a forte (*ff*) dynamic and a *scherzando* tempo marking. The horn part is marked *(Corni soli di dentro.)*

Second system of musical notation. The piano part continues with a forte (*ff*) dynamic. The horn part continues with a forte (*ff*) dynamic.

Third system of musical notation. The piano part continues with a forte (*ff*) dynamic. The horn part continues with a forte (*ff*) dynamic.

Fourth system of musical notation. The piano part continues with a forte (*ff*) dynamic. The orchestra part is marked *(Orchestra.)*

Fifth system of musical notation. The piano part continues with a forte (*ff*) dynamic. The orchestra part continues with a forte (*ff*) dynamic.

Sixth system of musical notation. The piano part continues with a forte (*ff*) dynamic. The orchestra part continues with a forte (*ff*) dynamic. Trills (*tr*) are marked in the piano part.

Seventh system of musical notation. The piano part continues with a forte (*ff*) dynamic. The orchestra part continues with a forte (*ff*) dynamic. Trills (*tr*) are marked in the piano part.

RECITATIVO.

PRIMO CACCIATORE.—Bel tempo per la caceia!
Here's wondrous weather for the chase!
Erster Jäger.—Herrliches Jagdwetter!

SECONDO CACCIATORE.—Tale ch'io
Ne'er more
Zweiter Jäger.—Nimmermehr

non presagiva, dopo sì orribil notte.
had I expected such: the storm was fearful up to day-break—
hätt' ich das geglaubt; bis gegen Morgen war ein Mordlärm!
ne son certo.
there made night on't.
Feind gehaust haben.

PRIMO CACC.—Si, Belzebù tenne treggenda alla gola del Lupo,
And i' the "Wolf's Glen" play'd its choicest pranks; Beelzebub
Erster Jäger.—Besonders in der Wolfsschlucht soll ganz und gar der böse

SECONDO CACC.—Come fece la sua nonna prima di lui.
Aye, like his grandmother before him.
Zweiter Jäger.—Das ist ein für allemal seiner Großmutter Lustgarten.
Erster Jäger.—Dort giebt's Wind=

più nodosi tronchi, sono schiantati come steli; ed i giganti pini protendono verso il cielo le svelte radici.
the thickest trunks are split as though a straw; prone shews the giant-pine a mighty bulk, and strains its unavailing root toward heav'n.
brüche! Mannsdicke Stämme sind zerplittert wie Rohrstäbe, Riesentannen strecken die Wurzeln gen Himmel.

SECONDO CACC.—Certo, noi sappiamo bene, quel che accadde colà la notte scorsa.
Of course; we know what happen'd there anon.
Zweiter Jäger.—Ja, ja, man weiß schon wer dort sein Wesen treibt.
PRIMO CACC.—Bah, che
Pooh! mere
Erster Jäger.—Mit deinen

fiabe! Andiamo, compagno! (*Giulio entra seguito da Gasparo, egli sembra di mal umore.*)
gossip! up and run! (they are moving off, when Rodolph enters from the opposite side, somewhat angry in manner, and followed by Caspar.)
Trägen! laß uns gehen. (*Max, etwas erhist, kommt mit Gaspar.*)

PRIMO CACC. (*a Giulio dal fondo*)—Buon giorno!
(to Rodolph, from the back.)—Good-day!
Erster Jäger.—(zu ihnen im Vorübergehen:) Guten Tag!
SECONDO CACC. (*agita il cappello*)—E buona fortuna, mio
(lifting his hat to Rodolph.) And luck, mine Heir-Pre-
Zweiter Jäger.—(zieht vor Max den Hut:) Glück zu, Herr Expectant

Erede presuntivo!
sumptive!
GIULIO.—Ad amendue voi, salute!
To both, still better sport!
Max.—Gute Jagd!
SECONDO CACC. (*tirando indietro il compagno e ac-*
(pulling back his comrade, and pointing to
Zweiter Jäger.—(den ersten noch zurückhaltend und au!

cennando Giulio)—Modi, Signore! Questi non è un camerata ordinario, egli fece tre colpi che noi non potremmo
Rodolph.) Hist, be poltte: this is a rare fellow. Sir: he has made three shots the like to which, our sight, much less our guns, could touch: his Highness
Max deutend:) Hör', sei höflich gegen den! Das ist ein Mordkerl! Er hat drei Schüsse gethan—unser einer kann nicht so weit sehen,
giammai sognar di uguagliare. sua Altezza per giunta sembra proteggerlo; la fortuna è sì volubile, che se essa
too seems bent on him, 'gad Fortune is a fickle jade; if she maintain her present tack, he'll soon become Chief Forester.
geschweige denn treffen! Die Durchlaucht ist ganz veressen auf ihn. Das Glücksrädchen dreht sich wunderbar. Läuft's so fort, kann er noch
gli arriderà, come ora sembra arridergli, egli diverrà in breve il nostro Capo-Caccia. **PRIMO CACC.**—Può darsi.
Perchance—but
Erster Jäger.—Weinethalben!

Sandjägermeister werden.
Ma, andiamo (*partono*).
on! (they depart.)
Komm! (*Sie gehen.*)

GIULIO (*a Gasparo*).—Grazie a Dio, siam soli. Ne hai tu ancora di quelle palle incantate? Dammene
(to Caspar.) Thank heav'n, we are alone! Hast more of these same magic-balls? then give!
Max.—(zu Gaspar:) Gut, daß wir allein sind!—Hast du noch von den Glücksfugeln? Gieb!

GASPARO.—Ti pare! Scusami, io ne ebbi tre, tu quattro ne avesti. Non fu la tua la parte del leone.
How likely! excuse me, but three for me, and four for thee, has help'd you to the lion's share!
Caspar.—Das war mir! Bedenk! drei nahm ich, vier für dich! Kann ein Bruder redlicher theilen?

GIULIO.—E non men resta più che una, il principe ha volto lo sguardo su me, io lo sorpresi con tre stupendi
Alas, and I have left, but one! the Prince has set his eye on me, with three brave shots have I astounded him: (imploringly.) What hast
Max.—Aber ich habe nur noch eine! Der Fürst hatte mich in's Auge gefaßt. Drei Schüsse hab' ich gethan zum Erstaunen. Was hast du
colpi. Che hai tu fatto delle altre palle?
done with those other balls?
denn mit den Kugeln angefangen?

GASPARO.—(traendo due gazze dal suo carniero, le getta in un
(taking two magpies from his hunting-pouch, and throwing them
Caspar.—(nimmt zwei Elstern aus der Jagdtasche und wirft sie hinter
GIULIO.—Sei pazzo?
Art mad?
Max.—Bist du toll?

GASPARO.—Bene sta di uccidere, questi rapaci augelli. Che diamin importa a me del tuo Principe?
(carelessly.) 'Twas good to bring such gallows-birds to ground! and, what the devil is all your Prince's sport to me?
Caspar.—Es macht mir Spaß, so einen Galgenvogel herunterzulangen! Was kümmert mich die ganze fürstliche Jagd?

GIULIO.—Tuttavia una te ne resta ancora. Oh, dammela!
(anxiously.) But ye have still one left; oh give it me!
Max.—So hast du noch eine, gieb mir sie.
GASPARO.—Fossi pazzo! Io ne ho una, una
Am I a fool! I have one—you one! then let
Caspar.—Daß ich kein Narr war! Ich noch eine

ne hai tu, ti serva dunque quella al tiro.
it serve ye at the trial.
—du noch eine! Die heb' dir fein auf zu dem Probeschusse.
GIULIO.—Dammi la terza, ti dico!
Give me thy third!
Max.—Gieb mir deine Dritte!
GASPARO.—Nemmen
I may not—
Caspar.—Ich mag

per sogno.
GIULIO.—Gasparo!
Caspar:
nicht — **Max.**—Gaspar!

TERZO CACC. (*entrando, a Giulio*)—Il Principe ti attende ed all' istante, si sta scommettendo a qual distanza sia
(entering; to Rodolph.) The Prince awaits you, and at the instant: they wager on how far your barrel carries. (he departs,
Dritter Jäger.—(tritt ein, zu Max:) Der Fürst verlangt Euch, aber augenblicklich! Es ist ein Streit entstanden, wie weit Guer Gewehr
la portata della tua carabina (*parte*).
making a reverence.
trifft. (*Ab.*)

GIULIO (*a Gasparo con ansia*).—Dammi quella terza palla!
So! (to Caspar hurriedly, and catching him by the coat:) Give me that third.
Max.—Sogleich! (*Zu Gaspar, dringend:*) Gieb mir die Dritte!
GASPARO.—No, se anche tu ti prostrassi
(savagely.) No: were ye falling at my
Caspar.—Nein, und wenn du mir zu Fuß

a' miei piedi!

GIULIO —Cane! (*corre via.*)

feet for't!

(*as he rushes off, with a look of execration at Caspar.*) Beast

fielst!

Max.—Schuß! (Ab.)

GASPARO.—Benone! Ora si disponga della sesta (*carica il fucile*), la settima, la palla del diavolo, gli serve al

Well and good!—now, to dispose of the sixth; (he loads his gun.) the seventh, the devil's bullet, serves him at the trial; ha, ha, ha! a

Caspar.—Immerhin!—Jetzt geschwind die sechste Kugel verbraucht. (Er lädt.) Die siebente, die Teufelskugel, hebt er mir schon zum Probe-
tiro, ah! ah! ah! che bella scelta! e che bel regalo per la sposa! Ah! ecco là una volpe, la sesta le andrà in
choice example, and a pretty present for the pretty bride!—there runs a fox; his maw shall bolt the sixth. (he runs off, pointing his gun: and a shot is
schusse auf! Ha, ha, ha! Das Exempel ist richtig. Wohl bekomm's der schönen Braut!—Dort läuft ein Füchlein, dem die Sechste in den Pelz!

gola (*egli corre via, spianando il fucile, e subito dopo si sente un colpo*).

heard immediately afterwards.)

(*Sett im Abgehen an; man hört alsbald außerhalb den Schuß fallen.*)

No. 13.

Fag. Cor.

CAVATINA.

ATTO TERZO.

Adagio.

PIANO.

RESEDA.

E se la nu - be an - co il na - scon - de, ri - ma - ne il sol pe - rò las -
Tho' clouds by tem - pests may be dri - ven a - cross the glo - rious throne of
Und ob die Wol - fe sie ver - hül - le, die Son - ne bleibt am Him - mel =

- sù! l'al - to vo - ler non si con - fon - de; gli è un Di - o che reg - ge di vir -
day, the sun, that ne - ver sets in hea - ven, soon smiles the ga - th'ring gloom a -
= zelt! es wal - tet dort ein heil' = ger Wil - le; nicht blin - dem Zu = fall dient die

- tù! D'e - ter - no a - mor, di ca - ri - tà! di som - ma
way: for tho' o'er earth the clouds may lour, o'er Him in
Welt! Das Au = ge, rein und e = wig klar, nimmt al = ler

gra - zia, di pie - tà! d'e - ter-no a - mor, di ca - ri - tà! di som -
 heav'n they have no pow'r! for tho' o'er earth the clouds may lour, yet o'er -
 We = sen lie = bend wahr! Daß Au = ge rein und e = wig klar, nimmt al =

ma gra - zia, di pie - tà! d'e - ter-no a - mor, di ca - ri -
 Him in heav'n . . they have no pow'r o'er Him in heav'n they have no
 = = = ler We = sen lie = bend wahr! daß Au = ge rein und e = wig

- tà! di gra - zia, di pie - tà!
 pow'r, o'er Him they have no pow'r.
 klar, nimmt Au = ler lie = bend wahr!

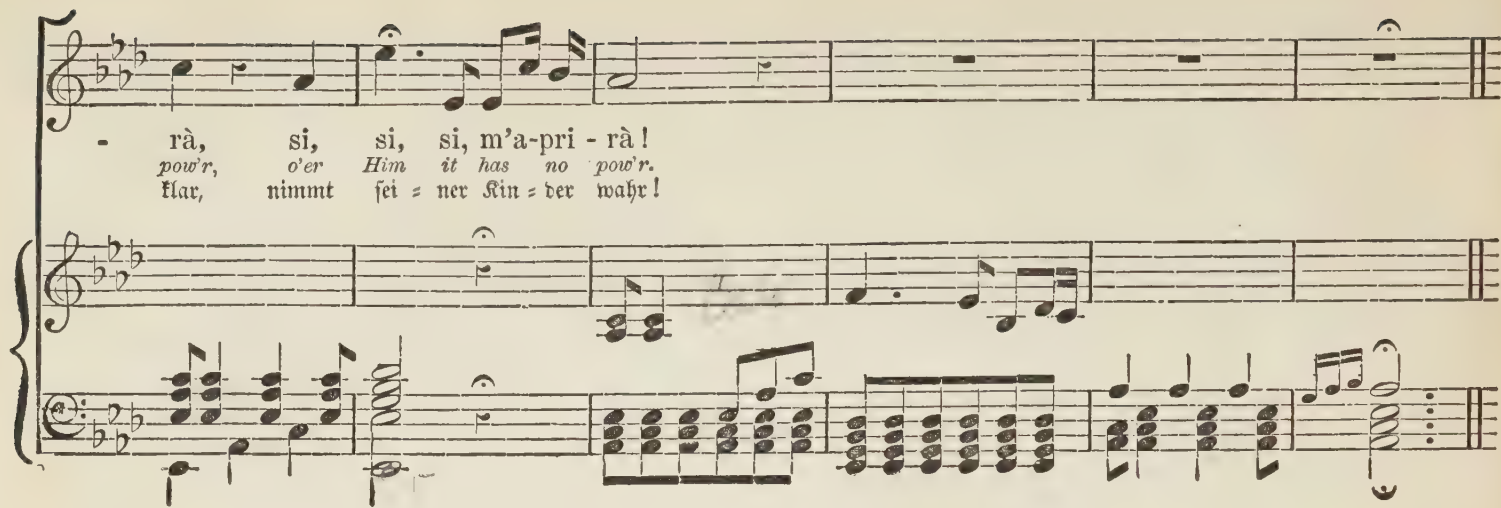
Sua san - ta man . . deh! co - pra an - co - ra me
 And thus, al - though the clouds of sor - row a
 Für mich auch wird . . . der Höch = ste for = gen, dem

che spe-rar in Lui sol vuò, . . e fos - se que - sta l'al - ti - ma
 sha - dow o'er the soul may throw, . . yet hope, that dwells with in . . the
 kind-lich Herz und Sinn ver = traut! und wär' dies auch mein leß = ter . .

o - ra che a me di vi-ve-re la - sciò, quel Dio di gra - zia, di pie-
 mor - row, tho' hid - den, may not cease to glow; for, tho' round mor - tals care may
 Mor = gen, tief mich sein Ba-ter-wort als Braut; sein Au = ge, e = wig rein und

- tà, la via ce - le - ste m'a-pri - rà! quel Di-o di gra-zia, di pie-tà; la
 lour, o'er Him in . . heav'n it has no pow'r, for tho' round mor-tals care may lour, o'er
 Klar, nimmt al = ler sei = ner Kin = der wahr! sein Au = ge, rein und e = wig Klar, nimmt

vi - a ce - le - ste m'a-pri - rà! la vi - a ce - le - ste m'a - pri -
 Him . . in heav'n . . it has no pow'r, o'er Him in heav'n it has no
 al = ler sei = ner Kin = der wahr! sein Au = ge, rein und e = wig



RECITATIVO.

ANNETTA—(*entra vestita a festa, per le nozze, però senza alcun fiore sulla sua veste*). Eccoci esatti al minuto. Ma!
(*Entering gaily attired for the bridal, but still without flowers or leaves of any kind on her person*) Ah, we are true to our time!

A n n e n—(*geschmückt, doch nicht mit Blumen oder Zweigen*). Ei, du hast dich dazu gehalten!—Aber du bist ja so wehmüthig; ich glaube
perchè così triste? Io scorgo che tu hai pianto. Lagrime di sposa e pioggia d'estate duran poco. E sallo il
but why thus melancholy? I know ye have been weeping; bridal-tears and summer-rain (so hath the adage) are not of long account. Heaven knows
gar du hast geweint? Brautthränen und Frühregen, sagt das Sprüchwort, währen nicht lange. Nun, das weiß der Himmel, Regen genug hat's
cielo, se avemmo pioggia assai la scorsa notte. Più d'una volta io fui in tema che questa vecchia baracca non
though there was rain enough last even; oft thought I, that the storm would whisk this ancient hunting-box about our ears.
gegeben! Oft dacht' ich, der Sturm würde das alte Jagdschloßchen ganz über den Haufen blasen.

ci avesse a cadere sul capo.

RESEDA—(*tristamente*). E il mio Giulio, tutta la scorsa notte pella foresta!—
(*Sorrowfully.*) And dear Rodolph in the forest-dell all night!—myself too, troubled

A g a t h e.—Und Max war in diesem schrecklichen Wetter im Walde!—Zudem habe ich so

ed io stessa turbata da tetre visioni, nel sonno!

with such fearful dreams.

quälende Träume gehabt.

ANNETTA.—Sogni? Io udii dire sovente che si debbe

Dreams? I have always heard that we should note right

A n n e n.—Träume? Ich habe immer gehört, was einem vor dem

dar retta a quel che si sogna la notte che precede il dì delle nozze, perchè tai sogni, predicono il nostro destino.
we l that which we dream before our wedding-day; such visions prophecy one's after lot: what, then, was thine?

Hochzeittage träumt, muß man sich merken. Solche Träume sollen, wie Laubfrösche, das ganze liebe Ehestandswetter verkündigen. Was träum-

Che dunque hai sognato?

RESEDA.—Strana visione! Io mi sognai trasmutata in bianca colomba,
One wondrous strange. I thought me to a white dove changed, and flying from

test du denn?

A g a t h e.—Es klingt wunderbar. Mir träumte, ich sei in eine weiße Taube verwandelt und

errante di fronda in fronda. Quando Giulio mi tolse di mira; io caddi, e ad un tratto la colomba dileguossi,
bough to bough: Rodolph aimed at me, I fell; the white dove now had vanished, again was I Agnes; beside me, weltered in its blood, a huge black bird
fliege von Ast zu Aste. Max zielte nach mir, ich stürzte; aber nun war die weiße Taube verschwunden, ich war wieder Agathe, und ein großer

ed io ritornai qual son Reseda, e presso a me giaceva nel suo sangue un grosso e nero uccello di preda.

of prey.

schwarzer Raubvogel wälzte sich im Blute.

ANNETTA—(*battendo le mani*). Fortuna! fortuna!

(Clapping her hands.) Charming! charming!

A n n e n—(*klatscht in die Hände*). Allerliebst! allerliebst!

RESEDA—(*amaramente sorpresa*). Come, tu togli questo

(Astonished at her careless demeanour.) How can ye treat

A g a t h e.—Wie kannst du dich nur über so etwas freuen?

a gabbo?

it as a jest?

ANNETTA.—Oh quel vostro, grosso e nero uccello di preda, scioglie precisamente l' enigma.

O your "huge black bird of prey" just well unlocks the riddle: ye worked full late at this same bridal-robe,

A n n e n.—Nun, der schwarze Raubvogel — da hast du ja die ganze Beschreibung! du arbeitetest noch spät an dem weißen

Ah non son' io esperta interprete di sogni invero? voi vegliaste lavorando attorno alla vostra veste di sposa,
and thought, whilst dozing off, on this day's toilet; there have we your "white dove!" then, frightened at the eagle-plume upon Rodolph's hat, ye con-
Brautkleide und dachtest gewiß vor dem Einschlafen an deinen heutigen Staat; da hast du die weiße Taube! du erschrafst vor den Adlerfedern
ecco la bianca colomba; e la nera piuma che vedeste sul cappello di Giulio, e vi atterrì, vi fece sognare del
grosso e nero uccello di preda! Eh, che interprete di sogni!

ured thence your "huge black bird of prey." Oh, am I not a sapient expounder, coz, of dreams?

auf Maxens Hute, es schauert dir überhaupt vor Raubvögeln; da hast du den schwarzen Vogel! Bin ich nicht eine geschickte Traumdeuterin?

RESEDA.—Se nol fossi, il tuo affetto per me ti renderebbe tale, mia diletta amica! Pure, hai tu giammai
Nay; but thy love toward me would make thee one, thou darling, joyous child! (faltering) notwithstanding—have ye ne'er heard that

A g a t h e.—Eine Liebe zu mir macht dich dazu, liebes, fröhliches Kind! Gleichwohl—hast du nie gehört daß Träume in Erfüllung gingen?

udito che i sogni talvolta si realizzano?

dreams sometimes fall true?

ANNETTA—(*da se*) Non potrò io trovar alcun mezzo per distrarla?

(Aside.) (Can nothing cross my spirit to divert her?) In verity, we cannot

A n n e n—(*für sich*) Fällt mir denn nichts ein, sie zu zerstreuen? (laut, mit schein-

(*con serietà*.) Davvero talvolta si deve dar retta ai sogni; ed io stessa ne ho un esempio terribile.

cast them all aside! for I myself do know one terrible example.

barer Ernsthaftigkeit und Furcht.) Freilich, Alles kann man nicht verwerfen! Ich selbst weiß da ein Grausen erregendes Beispiel.

No. 14.

ARIETTA.

Andante.

PIANO.

ANNETTA. (Nennchen.)

Ia non - - na mia so-gnò u - na
 My aunt, poor soul, now gone to
 Einst träum = = te mei = ner jel' = gen

se - - ra, che l'u - scio a-pri - va-si da se, hu!
 Heav'n, was once be-fore half kill'd with fright, the
 Da = = se die Kam = mer-thür er = öff = ne sich, und

bian - ca el-la re - sta co - me ce - - ra, il na - so s'en - fia - le, poi -
 vil - lage clock had chim'd e - le - - ven, no sound . . . dis - turb'd the si - lent
 frei = de = weiß ward ih = re Na = = se, denn nã = = her, furcht = bar nã = her

- - ché,
night,
schlich

pian pian, in quel lo-co un mo-stro sen vie-ne con oc - - chi di
she heard . . the door . . so gen - - ly ope, . . and o'er the . .
ein Un = ge-heu = er, mit Au = gen wie Feu = er, mit flir = ren = der

fp

fuo - co, con lun - - ghe ca - te - ne e al let - to sen
floor . . . light foot - - - steps . . . grope, and the clank of a
Ket = te, es nah = = = te dem Bet = = te, in wel = = chem fie

va dell' a-va, ed a ca - so la toc-ca sul na - so! a - ju - to ah! ah!
chain! she saw some-thing glis - ten; she lay still to lis - ten, and close by her bed -
schief, (ich mei = ne die Ba = se mit frei = bi = ger Na = se,) und stöhn = te „ach!“ so

fp *fp*

ah! a - ju - to, ah! ah! e tre-ma co - sì, e
side she heard the foot - steps glide, a groan as of pain, she
höhl, und ächz = te „ach!“ so tief! fie freuz = te sich, rief, nach

sma - nia quì e lì, fin es - sa da in gri - di: Ma - ri - a! An-net - ta! Lu-
 call'd, she bawl'd, and scream'd with fear: . . oh Su - san! Mar - garet! oh, Mar - ga-ret, come
 man = chem Angst- und Stoß = ge = bet: . . Su = san = ne! . . Mar = ga = reth! Su = san = ne! Marga =

f p ff

ci - a! con lu-mi al-lor noi ven-ghia-mo, e, e, che c'è?
 here! . . . and they came with a light, . . . and, and they saw,
 = reth!" und sie ka = men mit Licht, . . . und — den = fe nur!

f pp

ah ch'io tre - - mo an-cor! ma sai?
 and they saw such a sight! in cog,
 und er = schrick mir nur nicht! und —

cresce e stringendo.

sai tu, che lo spir-to, il mo-stro, fu il no-stro
 yes, in cog 'twas, . . oh Heav'ns! 'twas— Ne-ro the
 graußt mir doch! und — der Geist war— Ne = ro, der

f ff

RECIT.

can Me-dor!
mas - tiff dog!
Ket-ten-hund!

ti sde-gni tu?
nay, do not frown,
Du zür = nest mir?

Andante.

fp *a piacere.* *dolce.* *a piacere.*

a te af - fet - tuo - sa cre - di ch'io non sia più?
full well thou . . know - est thy sor - rows are my own,
doch fannst du . wäñ = nen, ich füh = le nicht mit dir?

ma pian-ger no, non dee, chi è spo - - - sa!
but some-thing sure to joy thou ow - - - est!
nur zie-men ei = ner Braut nicht Thra = = = nen!

ANNETTA. (Mennchen.)

Oc-chi
Let not
Trü = be

Allegro

bel - li . . co - me quel - li . . mai non devon-si of - fu - scar, oc-chi
 sor - row . . dare to bor - row . . p'ea - sure from my hap - py bride, let not
 Au = gen, . . Lieb = chen, tau = gen . . ei = nem hol = den Bräut = chen nicht! trü = be

bel - li co - me quel - li, co - me quel - li mai . . . non de - von-si of - fu -
 sor - row bor - row plea - sure from my bride, . . . she . . . in du - ty should . . . her
 Au = gen, Lieb = chen, tau = = = gen nicht, . . . trü = = be Au = gen, Lieb = chen,

- scar, no, mai non de - von-si of - fu - scar,
 beau - ty shew in all its sweet - est, sweet -
 tau = gen ei = nem hol = den . . Bräut = = = = = = = = = = = = = = = =

of - fu - scar!
 = = = = = est pride!
 = = = = = chen nicht.

E o - gnun
Thoughts . . . of
Daß . . . durch

ve - da che . . . Re - se - da, lie - ta in vi-so, se
sad - ness now . . . were mad - ness, thoughts of sad - ness
Blüß = = = e sie . . . be = strich = = = e, und be = glück = = = e, . .

mo-ve il dol-ce ri - so, l'al-me in Ciel fa giu - bi - lar,
now . . . were mad - ness, nought but dreams of great - - est glad-ness,
und . . . er = quid = e, al = les um sich her . . . ent = zück = e,

l'al - me in Ciel fa giu - bi - lar, l'al-me in Ciel fa
spar - kle light - ly, light - ly round thee now, spar - kle light ly,
daß ist ih = re schön = ste, schön = ste Pflicht, daß ist ih = re

giu - bi - lar,
spar - kle round,
 schön ste, schön

giu - bi - lar!
round thee now!
 ste Pflicht!

Ah, si, scac - cia dal co - re,
Nuns by clois - ters bound - ed
 Laß in den Mau - ern

la tua an - gu - stia, il ti - mo - re, chia - ro ful - ge il
are by grief . . sur - round - ed, for . . young love ne'er . .
 Bü - ße rin - nen trau - ern, dir . . . winkt roß' ger . .

sol . . per te! già l'al - tar pompo - so splen - de! già l'al - tar pompo - so
 ven - - tures there! let not sor - row dare to bor - row plea - sure from my hap - py
 Hoff = = nung Licht! Schon ent = zün = det sind die Ker = zen zum Ver = ein . . ge = treu = er

splen - de! e il pa - sto - re an - sio - so at - ten - - de . . .
 bride! but the mai - dens wreaths will bring . . . thee . . .
 Ker = zen! schon ent = zün = det sind die Ker = zen!

di . . pre - mia - re a - mor, . . e fè! . . già . . l'al - ta -
 bri - - dal songs they'll come . . and sing thee, come, come, then ba -
 die . winft rof' = ger Hoff = nung Licht! . . hol = = = = te Freun =

- re pom - po - so splen - de e il pa -
 - nish, ba - nish ev' - - ry care, come, then -
 = bin, za = = = = ge nicht! hol = = de

- sto - re an - sio - so at - ten - de,
 ba - nish, ba - nish ev' - ry care,
 Freun = din, Hol = de, za = ge nicht!

tr

di pre - miar a - mor, . . . e fè!
 come, then ba - nish ev' ry care!
 hol = de Freun = din, za = ge nicht!

tr *tr*

e il pa - sto - re an - sio - so at - ten - de,
 come, then ba - nish, ba - nish ev' - ry care,
 hol = de Freun = din, Hol = de, za = ge nicht!

di pre - mia - re, di pre -
 come, then ba - nish, ba - nish
 hol = de Freun = din, hol = de

tr *tr* *tr*

- mia - re a - mo - re, e
 ev' - ry care, ev' - ry
 Freun = din, za = ge

fè, di pre - mia - re a - mor, e fè, di pre - mia - re a - mor e
 care, come, then ba - nish ev' - ry care, come then, ba - nish ev' - ry
 nicht! hol = de Freun = din, za = ge nicht! hol = de Freun = din, za = ge

cresc.

fè, ah, di pre - mia - re a - mor, e
 care, come, then ba - nish ev' - ry
 nicht! hol = de Freun = din, za = ge

f

fè, a - mor, e . . . fè!
 care, ev' - ry care, ev' - ry care.
 nicht! za = ge nicht! za = ge nicht!

ff

Ma io debbo trovare in tempo la corona della sposa. Il vecchio Elspeth la portò quì dalla città ed io, sbadata,
But I must fetch betimes thy bridal wreath; old Elspeth brought it up from town, and I (forgetful thing) leave it below: hark, here are the
 Nun muß ich aber auch geschwind den Kranz holen. Die alte Elsbeth hat ihn eben aus der Stadt mitgebracht, und ich vergessliches Ding
 la dimenticai abbasso. Ah! ecco il corteggio delle nozze di già arrivato (*per partire*).

bridesmaids come already! (coming out)

ließ ihn unten. Horch, da kommen die Brautjungfern schon!

ANNETTA (*alle paraninfe che giungono vestite a festa per le nozze, però senza fiori o ghirlande.*—Buon giorno, care

(To the bridesmaids who enter attired for the wedding, with the exception of the wreaths and flowers; and as she goes out).—Fair

Annchen.—*(Im Abgehen.)* Guten Tag, liebe Mädchen! Da, singt immer die Braut an. Ich komme gleich wieder!

amiche, via intrattenete coi vostri canti la sposa, finchè io ritorno, fra breve (*parte*).

morning, dear girls! sing bravely to the bride, till I return anon. (She runs out.)

(*Ab.*)

No. 15. RONDA DELLE PARANINFE. (Volkslied.)

Andante e quasi allegretto.

PIANO.

PRIMA PARANINFA (*presentandole un mazzo di fiori.*)

Erste Brautjungfer

Noi t'a - dor-niam il fi - no crin di ro - se, gi - gli e vio - le; noi
A bri - dal wreath we twine for thee, of pur - ple silk the twin shall be, for
 Wir win - den dir den Sung - fern - franz mit veil - chen - blau - er Sei - de; wir

t'au - gu - riam fe - li - ci di, ri - den - te sem - pre il so - le!
love will strew thy fu - ture hours with myr - tle leaves and ro - sy flow'rs.
 fñh - ren dich zu Spiel und Tanz, zu Glück und Lie - beß = freu = de!

CORO.

Suo - ni e can - ti pro - nu - bi e giu - bi - lan - ti si - a - no o -
 Love with myr - tle leaves, . . . ro - sy flow'rs . . . now will strew thy
 Schö = ner, grü = ner, schö = ner, grü = ner Jung = fern = fränz! . . . veil = chen = blau = e

Suo - ni e can - ti pro - nu - bi e giu - bi - lan - ti si - a - no o -
 Love with myr - tle leaves, . . . ro - sy flow'rs . . . now will strew thy
 Schö = ner, grü = ner, schö = ner, grü = ner Jung = fern = fränz! . . . veil = chen = blau = e

SECONDA
3weite

- gno - ra, nel - la tu - a di - mo - ra! Con
 fu-ture hours, now will strew thy fu-ture hours. Oh,
 Sei = de, veil = chen = blau = e Sei = de! &a =

- gno - ra, nel - la tu - a di - mo - ra!
 fu-ture hours, now will strew thy fu-ture hours.
 Sei = de, veil = chen = blau = e Sei = de!

PARANINFA (porgendole un nastro di color verde.)
 Brautjungfer.

que - sto quà tu le - gar dei sul ca - po la ghir - lan - da, ma
 let not sor - row ven - ture now to cast its sha - dow o'er thy brow, for
 = ven = del, Myrth' nnd Thy = mi = an, daß wächst in mei = nem Gar = ten; wie

do - ve sta lo spo - so, che non vien, e che non man - da?
 love will strew thy fu - ture hours with myr - tle leaves and ro - sy flow'rs.
 lang bleibt doch der Frei = ers = mann? ich kann es kaum er = war = ten.

CORO.

Go - di o bel - la, go - di o pia don - zel - la! al - za o - mai, se -
Love with myr - tle leaves . . and . . ro - sy flow - ers now will strew thy
Schö = ner, grü = ner, schö = ner, grü = ner Jung = fern = franz! . . veil = chen = blau = e

Go - di o bel - la, go - di o pia don - zel - la! al - za o - mai, se -
Love with myr - tle leaves . . and . . ro - sy flow - ers now will strew thy
Schö = ner, grü = ner, schö = ner, grü = ner Jung = fern = franz! . . veil = chen = blau = e

TERZA
Dritte

- re - ni, al - za se - re - ni i ra - i!
fu - ture hours, now will strew thy future hours!
Sei = de! veil = chen = blau = e Sei = de!

Sett'
For
Sie

- re - ni, al - za se - re - ni i ra - i!
fu - ture hours, now will strew thy fu - ture hours!
Sei = de! veil = chen = blau = e Sei = de!

PARANINFA (le da un fazzoletto di collo.)
 Brautjungfer.

an - ni o - gno - ra l'a - va fi - lò al - la roc - ca que - sto li - no, ed
sev'n long years the flax I've spun, with my dis - taff the la - bour won; like
hat ge = spon = nen sie = ben Jahr den gold' = nen Flachs am Rock = en, das

il la - vor che ier com - pì, è co - me a - ra - gna fi - no!
spi - der's web 'tis fine and light, like love's pure em - blem, vir - gin white!
Lüch = le n ist wie Spinn = web flax, und grün der Kranz der Rock = en!

CORO.

Vie - ni, o spo - sa, vie - ni e sii fe - sto - sa! ca - sto, ca - sto a -
Love with myr - tle leaves . . and . . ro - sy flow - ers now will strew thy
Schö = ner, grü = ner, schö = ner, grü = ner Jung = fern = Franz! . . weil = chen = blau = e

Vie - ni, o spo - sa, vie - ni e sii fe - sto - sa; ca - sto, ca - sto a -
Love with myr - tle leaves . . and . . ro - sy flow - ers now will strew thy
Schö = ner, grü = ner, schö = ner, grü = ner Jung = fern = Franz! . . weil = chen = blau = e

QUARTA.
 Vierte

mo - re, no, giam-mai non muo-re!
fu-ture hours, now will strew thy future hours.
Sei = de, weil = chen = blau = e Sei = de!

Ed
 And
 Und

mo - re, no, giam-mai non muo-re!
fu-ture hours, now will strew thy future hours.
Sei = de, weil = chen = blau = e Sei = de!

PARANINFA (offrendole un canestrino con due colombe ornate di nastri rossi.)
 Brautjungfer.

o - ra che a noz - ze vai, ri - ce - vi que - ste bel - le, di
may our wreath an em - blem prove, of sweet - est hours of bliss and love, for
als der schmuck = e Frei = er kam, war'n sie = ben Jahr ver = ron = nen, und

ve - ra fè e - sem - pio sol, a - man - ti tor - to - rel - - le.
when the rose of youth is past, the con - stant myr - tle still shall last.
weil sie der Herz = lieb = ste nahm, hat sie den Kranz ge = won = nen.

CORO.

Vie - ni, o spo - sa, vie - ni e sii fe - sto - sa! ca - sto, ca - sto a -
 Love with myr - tle leaves and ro - sy flow - ers now will strew thy
 Schö = ner, grü = ner, schö = ner, grü = ner Jung - fern = fränz! . . . veil = chen = blau = e

Vie - ni, o spo - sa, vie - ni e sii fe - sto - sa! ca - sto, ca - sto a -
 Love with myr - tle leaves and ro - sy flow - ers now will strew thy
 Schö = ner, grü = ner, schö = ner, grü = ner Jung - fern = fränz! . . . veil = chen = blau = e

mo - re, no, giam-mai non muo-re!
 fu-ture hours, now will strew thy future hours.
 Sei = de, veil = chen = blau = e Sei = de!

mo - re, no, giam-mai non muo-re!
 future hours, now will strew thy future hours.
 Sei = de, veil = chen = blau = e Sei = de!

f

ANNETTA.—Eccomi di ritorno, sebbene m'ebbi quasi rotto il naso. Il crederesti Reseda, il vecchio Marzio si

Behold me now again returned; but almost with a broken nose; an' ye cou'd credit it, Agnes; Sir Cuno hath been at his

Annchen.—Nun, da bin ich wieder! Aber fast wär' ich auf die Nase gefallen. Kannst du dir's denken, Agathe? der alte Herr Cuno hat schon

fu dinuovo alle sue solite.

tricks again.

wieder gespuft.

RESEDA.—(con ansia) Che dici?

(anxiously) How say you?

Agathe—(bekommen). Was sagst du?

ANNETTA.—Dico che per la seconda

That I across the picture just

Annchen.—Daß ich über das alte Bild

volta sta notte esso cadde giù, e con se trasse ora una parte del muro, la cornice è tutta in pezzi. Gran mercè

did well-nigh twist my neck: a second time he's come to ground, and with him now has brought a goodly piece of wall: the frame is

fast die Beine gebrochen hätte. Es ist diese Nacht zum zweiten Male von der Wand gefallen und hat ein tüchtiges Stück Kalk mit heruntergebracht.

ch'io non ne fui schiacciata.

wholly smashed.

Der ganze Rahmen ist zertrümmert.

RESEDA.—Io tremo tutta. Egli era uno de' nostri vecchi antenati.

Fear checks mine ev'ry vein: for he was our great ancestor.

Agathe.—Fast könnt' es mich ängsten! Er war der Urvater unseres Stammes.

ANNETTA.—Ah, tu ti spaventi per nulla, in notte tempestosa come questa si può maravigliare a nulla, di più.

One whisper makes thee tremble, gentle love! on such a night when oak-trees split in twain, may aught be wondered at? I had beside

Annchen.—Du zitterst auch vor einer Spinne. In einer so tollen Nacht, wo alle Pfosten krachen, ist's da zu verwundern? Auch führ' ich wohl

quand' io l'appesi, il chiodo era rugginoso, il martello leggiero—ora ragazze! (alle paraninfe) sù di nuovo al

a little weakling hammer, and the old nail was rusted out: now, girls! (to the bridesmaids) the burden of your song yet once again. (She cuts the

feinen sonderlichen Hammer, und der alte Nagel war ganz verrostet. Nun frisch! Noch einmal das Ende des Liedchens! (Sie schneidet den Bind-

canto (taglia la cordicella che legava il cartone, e lo offre a Reseda.)

ribbon round the box, and kneeling down sportively before Agnes, presents it to her.)

fadentzwei, kniet tändelnd vor Agathen nieder und überreicht ihr die Schachtel.)

TUTTE LE PARANINFE. (Annetta presentale il cartone.)

Vie-ni, o spo - sa! vie - ni e sii fe - sto - sa! ca - sto, ca - sto a - mo - re—
 Love with myr - tle leaves and ro - sy flow - ers now will strew thy fu - ture hours,—
 Schö = ner, grü = ner, schö = ner, grü = ner Jung=fern=franz! . . . veil = chen = blau = e Sei = de!

Vie-ni, o spo - sa! vie - ni e sii fe - sto - sa! ca - sto, ca - sto a - mo - re—
 Love with myr - tle leaves and ro - sy flow - ers now will strew thy fu - ture hours,—
 Schö = ner, grü = ner, schö = ner, grü = ner Jung=fern=franz! . . . veil = chen = blau = e Sei = de!

p

RESEDA — (in questo mentre ha aperto il cartone, e retrocede inorridita). Ah! (tutte eccetto Annetta che è tuttora
 (During this refrain, Agnes has opened the box; she starts back horrified). Ah! (all except Anne, who still kneels, fall back
 Agathe — (öffnet und fährt zurück). Ach! (Alle, außer Annetten, die doch kniet, fahren gleichfalls erblässhend zurück.)

in ginocchio, si fanno indietro).
 simultaneously.)

ANNETTA. — Che c'è ora? (Reseda, leva la corona dal cartone, essa è una
 What have we now? (Agnes lifts the wreath out of the box; it is a silver funeral

Annetten. — Nun, was ist denn? (Agathe nimmt den Kranz heraus; es ist ein silberner

ghirlanda funebre.) Una corona funebre? Cielo! (alzandosi ad un tratto, sconcertata.) Oh, questo è troppo!
 crown.) A funeral wreath? Heavens! that is— (springing up and concealing her embarrassment.) Oh this is past all bearing—the purblind dame or
 Todtenkranz, sehr erschrocken.) Eine Todtenkrone! — Himmel! das ist— (außerspringend und ihre Verlegenheit verbergend), nein, das ist nicht zum

Al certo la fioraia o la modista, hanno scambiato il cartone (si guardano a vicenda), qual partito prendere?
 else the shop-girl hath for surety changed the box. (The bridesmaids look one at the other with anxiety on their countenances, Agnes tranquilly gazes
 Aushalten! da hat die alte halbblinde Frau, oder die Verkäuferin, gewiß die Schachteln vertauscht! (Die Brautjungfern sehen einander bedenklich
 chiude il cartone e lo ripone.) Questa non serve; bisogna ad ogni modo averne un'altra.
 on vacancy, and clasps her hands.) What course to now pursue? (she closes the box and quickly hides it,) though off with this, a wreath must still be had.

an. Agathe blickt still vor sich nieder und faltet die Hände.) Aber was fangen wir nun an? (Sie macht die Schachtel zu und verbirgt sie schnell.) Weg

RESEDA. — Forse questo è un avviso del Cielo, che il pio eremita mi diede
 Perchance this may be warning from above. the pious hermit gave me yon white

damit! Einen Kranz müssen wir haben! Agathe. — Vielleicht ist dies ein Wink von oben. Der fromme Eremit gab mir die weißen Rosen
 quelle rose bianche (accennando al vaso delle rose), dicendomi espressamente, “intrecciabile per la tua corona
 roses (pointing to those in the jar on the altar), significantly saying, “weave them for thy bridal crown—at the altar, or on her bier
 so ernst und bedeutend: „Windet daraus die Brautkrone! Vor dem Altar und im Sarge mag die Jungfrau weiße Rosen tragen.“

nuziale, ad una vergine si confanno le bianche rose, ad all' altare, e nella tomba. ANNETTA — (togliendo le rose
 well may a maiden bear the spotless rose.” (As she quickly takes

Annetten — (nimmt die Rosen

dal vaso, e intrecciandole a corona). Che bella idea, vedi, esse si piegano a ghirlanda, come di loro accordo,
 the roses out of the flower-jar, and shaking off the water, weaves them into a wreath, and places the same on Agnes' head.) An opportune idea, they
 schnell aus dem Blumentopfe, schüttelt das Wasser ab, verschlingt sie zu einem Kranze und setzt ihn Agathe auf). Ein herrlicher Einfall! Sie

e ti stanno a meraviglia, partiamo ora, chè certo i compagni ci stanno aspettando. (Alle paraninfe.) E voi
 twine as if of their own pure accord, and suit thee charmingly; away now, for our comrades surely wait.— (To the bridesmaids.)
 verschlingen sich von selbst und stehen dir allerliebste! Doch nun laßt uns auch gehen. Unsere Begleiter werden sonst ungeduldig.
 cantate, cantate!
 sing! sing!

Singt! singt!

TUTTE LE PARANINFE. (conducono via Reseda.)

a mezza voce.

Vie-ni, o spo - sa! vie - ni e sii fe - sto - sa! ca - sto, ca - sto a - mo - re
 Love with myr - tle leaves and ro - sy flow - ers now will strew thy fu - ture hours,
 Schö = ner, grü = ner, schö = ner, grü = ner Jung=fern=franz! . . . veil = chen=blau = e Sei = de!

Vie-ni, o spo - sa! vie - ni e sii fe - sto - sa! ca - sto, ca - sto a - mo - re
 Love with myr - tle leaves and ro - sy flow - ers now will strew thy fu - ture hours,
 Schö = ner, grü = ner, schö = ner, grü = ner Jung=fern=franz! . . . veil = chen=blau = e Sei = de!

pp

no, giam-mai non mo - re!
 now will strew thy fu - ture hours!
 veil = chen = blau = e Sei = de!

no, giam-mai non mo - re!
 now will strew thy fu - ture hours!
 veil = chen = blau = e Sei = de!

sf *p*

pp *pp*

No. 16.

CORO DEI CACCIATORI.

Jäger Chor.

Molto vivace.

PIANO.

f (Corni.)

Tenori 1mi.

Che su - pe - ra al mon - do di cac - cia il pia - ce - re? più dol - ci con - ten - ti la
 What e - quals on earth the de - light of the hunts - man, for whom does life's cup more en -
 Was gleicht wohl auf Er - den dem Jä - ger - ver - gnü - gen? wem spru - delt der Be - cher des

Tenori 2di.

Che su - pe - ra al mon - do di cac - cia il pia - ce - re? più dol - ci con - ten - ti la
 What e - quals on earth the de - light of the hunts - man, for whom does life's cup more en -
 Was gleicht wohl auf Er - den dem Jä - ger - ver - gnü - gen? wem spru - delt der Be - cher des

Bassi 1mi.

Che su - pe - ra al mon - do di cac - cia il pia - ce - re? più dol - ci con - ten - ti la
 What e - quals on earth the de - light of the hunts - man, for whom does life's cup more en -
 Was gleicht wohl auf Er - den dem Jä - ger - ver - gnü - gen? wem spru - delt der Be - cher des

Bassi 2di.

Che su - pe - ra al mon - do di cac - cia il pia - ce - re? più dol - ci con - ten - ti la
 What e - quals on earth the de - light of the hunts - man, for whom does life's cup more en -
 Was gleicht wohl auf Er - den dem Jä - ger - ver - gnü - gen? wem spru - delt der Be - cher des

vi - ta dov' ha? al suo - no de' cor - ni sul ver - de gia - ce - re, il
 chant - ing - ly flow? to fol - low the stag thro' the fo - rests and mea - dows, when
 Le = bens so reich? beim Klang = e der Hör = ner im Grü = nen zu lie = gen, den

vi - ta dov' ha? al suo - no de' cor - ni sul ver - de gia - ce - re, il
 chant - ing - ly flow? to fol - low the stag thro' the fo - rests and mea - dows, when
 Le = bens so reich? beim Klang = e der Hör = ner im Grü = nen zu lie = gen, den

vi - ta dov' ha? al suo - no de' cor - ni sul ver - de gia - ce - re, il
 chant - ing - ly flow? to fol - low the stag thro' the fo - rests and mea - dows, when
 Le = bens so reich? beim Klang = e der Hör = ner im Grü = nen zu lie = gen, den

vi - ta dov' ha? al suo - no de' cor - ni sul ver - de gia - ce - re, il
 chant - ing - ly flow? to fol - low the stag thro' the fo - rests and mea - dows, when
 Le = bens so reich? beim Klang = e der Hör = ner im Grü = nen zu lie = gen, den

cer - vo in - cal - zar fin - ché ste - so e - gli va; gli è un gau - dio vi - ri - le, gli è un no - bil di -
 bright - ly the beams of the morn - ing first glow, oh this is a plea - sure that's wor - thy of
 Dirsch zu ver = fol = gen durch Dick = icht und Reich, ist fürst = li = che Freu = de, ist männ = lich Ver =

cer - vo in - cal - zar fin - ché ste - so e - gli va; gli è un gau - dio vi - ri - le, gli è un no - bil di -
 bright - ly the beams of the morn - ing first glow, oh this is a plea - sure that's wor - thy of
 Dirsch zu ver = fol = gen durch Dick = icht und Reich, ist fürst = li = che Freu = de, ist männ = lich Ver =

cer - vo in - cal - zar fin - ché ste - so e - gli va; gli è un gau - dio vi - ri - le, gli è un no - bil di -
 bright - ly the beams of the morn - ing first glow, oh this is a plea - sure that's wor - thy of
 Dirsch zu ver = fol = gen durch Dick = icht und Reich, ist fürst = li = che Freu = de, ist männ = lich Ver =

cer - vo in - cal - zar fin - ché ste - so e - gli va; gli è un gau - dio vi - ri - le, gli è un no - bil di -
 bright - ly the beams of the morn - ing first glow, oh this is a plea - sure that's wor - thy of
 Dirsch zu ver = fol = gen durch Dick = icht und Reich, ist fürst = li = che Freu = de, ist männ = lich Ver =

- let - to, ai mem - bri da for - za, ai ci - bi sa - por! e poi quan-do a se - ra, si
prin - ces, and health in its wan - d'rings can e - ver be found, when e - cho - ing ca - verns and
 = lang = en, er = star = fet die Glie = der und wür = zet das Mähl; wenn Wäl = der und Fel = sen uns

- let - to, ai mem - bri da for - za, ai ci - bi sa - por! e poi quan-do a se - ra, si
prin - ces, and health in its wan - d'rings can e - ver be found, when e - cho - ing ca - verns and
 = lang = en, er = star = fet die Glie = der und wür = zet das Mähl; wenn Wäl = der und Fel = sen uns

- let - to, ai mem - bri da for - za, ai ci - bi sa - por! e poi quan-do a se - ra, si
prin - ces, and health in its wan - d'rings can e - ver be found, when e - cho - ing ca - verns and
 = lang = en, er = star = fet die Glie = der und wür = zet das Mähl; wenn Wäl = der und Fel = sen uns

- let - to, ai mem - bri da for - za, ai ci - bi sa - por! e poi quan-do a se - ra, si
prin - ces, and health in its wan - d'rings can e - ver be found, when e - cho - ing ca - verns and
 = lang = en, er = star = fet die Glie = der und wür = zet das Mähl; wenn Wäl = der und Fel = sen uns

giu - gne al suo tet - to ci at - ten - de quì Bac - co, ci ab - brac - cia l'a - mor! ioh
fo - rests sur - round us, more gai - ly the pledge of the gob - let will sound! then
 hal = lend um = fang = en, tont frei = er und freud' = ger der vol = le Po = fal! So =

giu - gne al suo tet - to ci at - ten - de quì Bac - co, ci ab - brac - cia l'a - mor! ioh
fo - rests sur - round us, more gai - ly the pledge of the gob - let will sound! then
 hal = lend um = fang = en, tont frei = er und freud' = ger der vol = le Po = fal! So =

giu - gne al suo tet - to ci at - ten - de quì Bac - co, ci ab - brac - cia l'a - mor! ioh
fo - rests sur - round us, more gai - ly the pledge of the gob - let will sound! then
 hal = lend um = fang = en, tont frei = er und freud' = ger der vol = le Po = fal! So =

giu - gne al suo tet - to ci at - ten - de quì Bac - co, ci ab - brac - cia l'a - mor! ioh
fo - rests sur - round us, more gai - ly the pledge of the gob - let will sound! then
 hal = lend um = fang = en, tont frei = er und freud' = ger der vol = le Po = fal! So =

P 4 oder 8 Solostimmen.

The Royal Edition.—"Der Freischütz."—(165)

tral-lal-le-ra, tral-lal-le-ra, la, la la, la la la, la la la la, la la,
 hark, fol-low, hark, hark, fol-low, hark, hark, fol-low, fol-low, hark, hark, fol-low, hark, fol-low,
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

tral-lal-le-ra, tral-lal-le-ra, la, la la, la la la, la, la la la, la la,
 hark, fol-low, hark, hark, fol-low, hark, hark, fol-low, fol-low, hark, hark, fol-low, hark, fol-low,
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

tral-lal-le-ra, tal-lal-le-ra, la, la la, la la la, la la la la, la la,
 hark, fol-low, hark, hark, fol-low, hark, hark, fol-low, fol-low, hark, hark, fol-low, hark, fol-low,
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la la la la, la la la, la la la, la la la, la la la, la la tral-la la la, la le-ra, la la la, la la
 hark, fol-low, hark, fol-low, hark follow, hark, fol-low, hark, fol-low, fol-low, hark, hark, fol-low, hark, fol-low, hark, fol-low, hark fol-low,
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la la, la la la la, la la la, la la la, la la la la, la la,
 fol-low, fol-low, fol-low, fol-low, hark, fol-low, hark, fol-low, fol-low, fol-low,
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la la, la la la la, la la la, la la la, la la, la la, la la,
 fol-low, fol-low, fol-low, fol-low, hark, fol-low, hark, fol-low, fol-low, fol-low,
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la la, la la, la la, la la la, la la la, la, la, la la, la la,
 fol-low, fol-low, fol-low, fol-low, hark, fol-low, hark, fol-low, fol-low, fol-low,
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la la la, la la la la, la la, la la la, la la la, la la la, la la la, la la la, la la la, la la
 hark, fol-low, hark, fol-low, hark, fol-low, hark, fol-low, hark, fol-low, hark, fol-low, hark, follow, hark, fol-low, hark, follow,
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la la, la la, la, la la la, la, la la la, la, la la la, la la la.
 fol - low, fol - low, hark, fol-low, hark, hark, fol-low, hark, hark, fol-low, hark.
 la, la, la, la, la, la, la, la, la, la, la, la, la!

la la, la la, la, la la la, la, la la la, la, la la la, la la la.
 fol - low, fol - low, hark, fol-low, hark, hark, fol-low, hark, hark, fol-low, hark.
 la, la, la, la, la, la, la, la, la, la, la, la, la!

la la, la la, la, la la la, la, la la la, la, la la la, la la la.
 fol - low, fol - low, hark, fol-low, hark, hark, fol-low, hark, hark, fol-low, hark.
 la, la, la, la, la, la, la, la, la, la, la, la, la!

la, la la la, la la la, la la la, la la la, la la la, la la la, la la la.
 hark, fol-low, hark, fol-low, hark, fol-low, hark, fol-low, hark, fol-low, hark, fol-low, hark.
 la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la!

ff

Segue Coro.

CORO.

Il fred - do ne' bo - schi, l'ar - dor sul - le ru - pi, la piog - gia, la ne - ve sap -
The light of Di - a - na il - lu - mines our fo - rest, the shades where in sum - mer we
 Di = a = na ist fun = big die Nacht zu er = hel = len, wie la = bend am Ta = ge ihr

Il fred - do ne' bo - schi, l'ar - dor sul - le ru - pi, la piog - gia, la ne - ve sap -
The light of Di - a - na il - lu - mines our fo - rest, the shades where in sum - mer we
 Di = a = na ist fun = big die Nacht zu er = hel = len, wie la = bend am Ta = ge ihr

Il fred - do ne' bo - schi, l'ar - dor sul - le ru - pi, la piog - gia, la ne - ve sap -
The light of Di - a - na il - lu - mines our fo - rest, the shades where in sum - mer we
 Di = a = na ist fun = big die Nacht zu er = hel = len, wie la = bend am Ta = ge ihr

Il fred - do ne' bo - schi, l'ar - dor sul - le ru - pi, la piog - gia, la ne - ve sap -
The light of Di - a - na il - lu - mines our fo - rest, the shades where in sum - mer we
 Di = a = na ist fun = big die Nacht zu er = hel = len, wie la = bend am Ta = ge ihr

pia - mo sprezzar; la stra - ge dei ver - ri, de - gli or - si, dei lu - pi, che
of - ten re - treat, nor then's the fell wolf in his co - vert se - cur - est, the
 Dun = fel uns fñhlt; den blu = ti = gen Wolf und den & = ber zu fñl = len, der

pia - mo sprezzar; la stra - ge dei ver - ri, de - gli or - si, dei lu - pi, che
of - ten re - treat, nor then's the fell wolf in his co - vert se - cur - est, the
 Dun = fel uns fñhlt; den blu = ti = gen Wolf und den & = ber zu fñl = len, der

pia - mo sprezzar; la stra - ge dei ver - ri, de - gli or - si, dei lu - pi, che
of - ten re - treat, nor then's the fell wolf in his co - vert se - cur - est, the
 Dun = fel uns fñhlt; den blu = ti = gen Wolf und den & = ber zu fñl = len, der

pia - mo sprezzar; la stra - ge dei ver - ri, de - gli or - si, dei lu - pi, che
of - ten re - treat, nor then's the fell wolf in his co - vert se - cur - est, the
 Dun = fel uns fñhlt; den blu = ti = gen Wolf und den & = ber zu fñl = len, der

van le se - men - ti ne' cam - pi a in - fe - star, gli è un gau - dio vi - ri - le, gli è un no - bil di -
 boar from his lair then is laid at our feet, oh this is a plea - sure that's wor - thy of
 gie = rig die grü = nen = den Saa = ten durch = wühlt, ist fürst = lich = e Freu = de, ist männ = lich Ver =

van le se - men - ti ne' cam - pi a in - fe - star, gli è un gau - dio vi - ri - le, gli è un no - bil di -
 boar from his lair then is laid at our feet, oh this is a plea - sure that's wor - thy of
 gie = rig die grü = nen = den Saa = ten durch = wühlt, ist fürst = lich = e Freu = de, ist männ = lich Ver =

van le se - men - ti ne' cam - pi a in - fe - star, gli è un gau - dio vi - ri - le, gli è un no - bil di -
 boar from his lair then is laid at our feet, oh this is a plea - sure that's wor - thy of
 gie = rig die grü = nen = den Saa = ten durch = wühlt, ist fürst = lich = e Freu = de, ist männ = lich Ver =

van le se - men - ti ne' cam - pi a in - fe - star, gli è un gau - dio vi - ri - le, gli è un no - bil di -
 boar from his lair then is laid at our feet, oh this is a plea - sure that's wor - thy of
 gie = rig die grü = nen = den Saa = ten durch = wühlt, ist fürst = lich = e Freu = de, ist männ = lich Ver =

- let - to, ai mem - bri da for - za, ai ci - bi sa - por! e poi quan - do a se - ra, si
 prin - ces, and health in its wan - d'rings can e - ver be found, where e - cho - ing ca - verns and
 = lang = en, er = star = ket die Glie = der und wür = zet das Mahl; wenn Wäl = der und Fel = sen uns

- let - to, ai mem - bri da for - za, ai ci - bi sa - por! e poi quan - do a se - ra, si
 prin - ces, and health in its wan - d'rings can e - ver be found, where e - cho - ing ca - verns and
 = lang = en, er = star = ket die Glie = der und wür = zet das Mahl; wenn Wäl = der und Fel = sen uns

- let - to, ai mem - bri da for - za, ai ci - bi sa - por! e poi quan - do a se - ra, si
 prin - ces, and health in its wan - d'rings can e - ver be found, where e - cho - ing ca - verns and
 = lang = en, er = star = ket die Glie = der und wür = zet das Mahl; wenn Wäl = der und Fel = sen uns

- let - to, ai mem - bri da for - za, ai ci - bi sa - por! e poi quan - do a se - ra, si
 prin - ces, and health in its wan - d'rings can e - ver be found, where e - cho - ing ca - verns and
 = lang = en, er = star = ket die Glie = der und wür = zet das Mahl; wenn Wäl = der und Fel = sen uns

f

giu-gne al suo tet - to, ci at - ten - de quì Bac - co, ci ab - brac - cia l'a - mor! ioh
fo - rests sur - round us, more gai - ly the pledge of the gob - let will sound! then
hal - lend um - fang - en, tönt frei - er und freud' - ger der vol - le Po - fal! So =

f

giu-gne al suo tet - to, ci at - ten - de quì Bac - co, ci ab - brac - cia l'a - mor! ioh
fo - rests sur - round us, more gai - ly the pledge of the gob - let will sound! then
hal - lend um - fang - en, tönt frei - er und freud' - ger der vol - le Po - fal! So =

f

giu-gne al suo tet - to, ci at - ten - de quì Bac - co, ci ab - brac - cia l'a - mor! ioh
fo - rests sur - round us, more gai - ly the pledge of the gob - let will sound! then
hal - lend um - fang - en, tönt frei - er und freud' - ger der vol - le Po - fal! So =

f

giu-gne al suo tet - to, ci at - ten - de quì Bac - co, ci ab - brac - cia l'a - mor! ioh
fo - rests sur - round us, more gai - ly the pledge of the gob - let will sound! then
hal - lend um - fang - en, tönt frei - er und freud' - ger der vol - le Po - fal! So =



decresc. **CORIFEI.**
p 4 oder 8 Solostimmen.

oh! tralle-ra, tralle - ra, tralle-ra, tral-le-ra, la la la, la la, la la, la la, la la,
hark, fol-low, hark, fol-low, hark, fol-low, hark, fol-low, hark, fol-low, fol-low, fol-low,
= ho! tra-la-la! la, la, la, la, la, la, la, la, la, la, la, la,

oh! tralle-ra, tralle - ra, tralle-ra, tral-le-ra, la la la, la la, la la, la la, la la,
hark, fol-low, hark, fol-low, hark, fol-low, hark, fol-low, hark, fol-low, fol-low, fol-low,
= ho! tra-la-la! la, la, la, la, la, la, la, la, la, la, la, la,

oh! tralle-ra, tralle - ra, tralle-ra, tral-le-ra, la la la, la la, la la, la la, la la,
hark, follow, hark, fol-low, hark, follow, hark, fol-low, hark, fol-low, fol-low, fol-low,
= ho! tra-la-la! la, la, la, la, la, la, la, la, la, la, la, la,

p *coro unisono.*

oh! tralle-ra, tralle - ra, tralle-ra, tral-le - ra, tralle-ra, tralle - ra, la la la, la la la, la la la, la la
hark, follow, hark, fol-low, hark, follow, hark, fol-low, hark, follow, hark, fol-low, hark, follow, hark, fol-low,
= ho! tra-la-la! la,



la la, la la, la la, la la, la, la la, la, la la, la la, la la,
fol - low, fol - low, fol - low, fol - low, hark, fol - low, hark, fol - low, fol - low, fol - low,
 la, la, la, la, la, la, la, la, la, la, la,

la la, la la, la la, la la, la, la la, la, la la, la la, la la,
fol - low, fol - low, fol - low, fol - low, hark, fol - low, hark, fol - low, fol - low, fol - low,
 la, la, la, la, la, la, la, la, la, la, la,

la la, la la, la la, la la, la, la la, la, la la, la la, la la,
fol - low, fol - low, fol - low, fol - low, hark, fol - low, hark, fol - low, fol - low, fol - low,
 la, la, la, la, la, la, la, la, la, la, la,

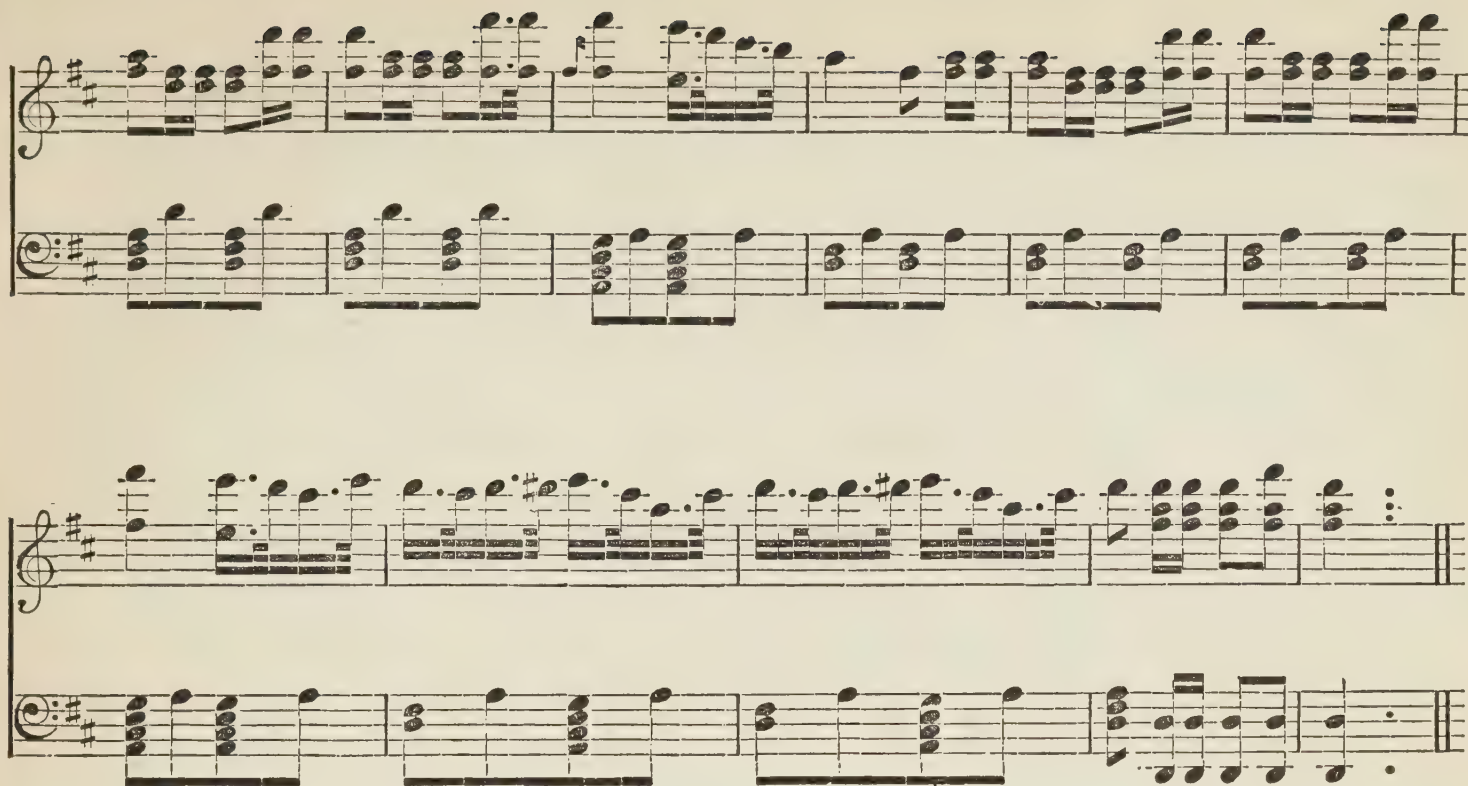
la, la la la, la la la la, la la la la, la la la la, la la la la, la la la la,
hark, fol - low, hark, fol - low, hark, fol - low, hark, fol - low, hark, fol - low, hark, follow, hark, fol - low, hark, follow,
 la,

la la, la la, la, la la la, la, la la la, la, la la la, la la la la!
fol - low, fol - low, hark, fol - low, hark, hark, fol - low, hark, hark, fol - low, hark, fol - low, hark, fol - low, hark!
 la, la, la, la, la, la, la, la, la, la, la, la, la!

la la, la la, la, la la la, la, la la la, la, la la la, la la la la!
fol - low, fol - low, hark, fol - low, hark, hark, fol - low, hark, hark, fol - low, hark, fol - low, hark, fol - low, hark!
 la, la, la, la, la, la, la, la, la, la, la, la, la!

la la, la la, la, la la la, la, la la la, la, la la la, la la la la!
fol - low, fol - low, hark, fol - low, hark, hark, fol - low, hark, hark, fol - low, hark, fol - low, hark, fol - low, hark!
 la, la, la, la, la, la, la, la, la, la, la, la, la!

la, la la la, la la la, la la la, la la la, la la la, la la la la, la la la la!
hark, fol - low, hark, fol - low, hark, fol - low, hark, fol - low, hark, fol - low, hark, fol - low, hark, fol - low, hark!
 la, la!



RECITATIVO.

UGO.—Assai di feste e di tripudio, miei degni amici e compagni di caccia, ora attendiamo a più serie cose.
(To them all :) Enough of feasting and its co-content, my worthy friends, my worthy brother hunters! To something now more serious.

OTTOKAR.—Genug der Freuden des Mahls, werthe Freunde und Jagdgenossen! und nun noch zu etwas Ernstem! Ich genehmige sehr gern die

Noi approviamo la tua scelta, mio buon Marzio, il tuo genero ci piace.

MARZIO.—Sebbene egli

We well approve your choice (pointing to Rodolph), my worthy Cuno. Your son-in-law hath pleased me.

Though graced

Wahl, welche Ihr, mein alter wackerer Kuno! getroffen habt. Der von Euch erwählte Sidam gefällt mir.

Kuno.—Ich kann ihm in

possiede i migliori documenti, egli è ansioso di darvi prova della sua gratitudine, pel vostro alto favore.

with best of testimonials, yet is he truly zealous to prove himself right worthy your great kindness.

Allem das beste Zeugniß geben; gewiß wird er sich stets beeifern, Eurer Gnade würdig zu sein.

UGO.—Così crediamo, digli di tenersi pronto. *(Marzio esce dalla tenda parlando con Giulio, e si dirigono verso*
We hope so! advise him that he do prepare himself. (Cuno comes from the tent, speaks with Rodolph, and leads him to the background.)

OTTOKAR.—Das hoff' ich. Sagt ihm, daß er sich bereit halte. *(Kuno geht aus dem Zelte, spricht mit Max und geht dann wieder hinein.)*

il fondo). GASPARO—*(da se)*. Dove mai si trova quel bamboccio ora? Aiuto, Samiel! *(si arrampica su*
(Aside :) Where doth that puppet tarry? Help, Samiel! (He climbs up the tree and seats himself amongst its

Gaspar - *(für sich)*. Wo bleibt nun das Döckchen?—Hilf, Samiel! *(Klettert auf den Baum und sieht sich um.)*

per un albero, e si cела tra i rami.)
branches.)

UGO.—Dov' è la sposa? Abbiamo udito vantarla cotanto, che

Where is the bride? So much in her true praise have we been told, that

OTTOKAR.—Wo ist die Braut? Ich habe so viel zu ihrem Lobe gehört, daß ich auf ihre

siamo veramente ansiosi di mirarla.

expectation stands on tiptoe for acquaintance of her.

Befanntschaft recht neugierig bin.

MARZIO—*(inchinandosi al Principe)*. Sire! veramente voi uguagliate

(Making a reverence to the Prince :) O Sire! ye do observe ancestral wont in such

Kuno.—Nach dem Beispiel Eurer erlauchten Ahnen wart Ihr immer sehr hülbreich

i vostri grandi avi, nell' impartire favore sulla mia povera famiglia.

too gracious kindness toward myself and my poor house.

gegen mich und mein Haus.

GIULIO—*(tenendo l'ultima palla nel*
(Holding the last bullet in the hollow

Max—*(hält die Kugel in der hohlen Hand*

cavo della mano, e fissandola).—Io ti conservai per quest' occasione, o magica palla, come tu mi sembri pesante
of his hand, and gazing wildly upon it :) For this have I preserved thee, unfailing magic ball! How heavy dost thou seem in this cold hand!
 und blickt starr auf sie hin) Dich sparte ich auf, unschlbare Glückskugel! Aber du lastest jetzt centnerschwer in meiner Hand.

in questa gelida mano.

MARZIO—*(ad Ugo)*. Mia figlia sarà quì fra breve, ora posso io pregarvi o

(To Ottokar.) My daughter will be here anon; yet, my Lord Prince, may I proffer

Kuno.—Der Zeit nach muß meine Tochter bald hier sein. Doch wollt Ihr mir gnädig Gehör

Grazioso Principe, di ordinare che il contesto incominci prima che la sposa arrivi, questo caro figliuolo sembra
one request: 'tis that the trial-shot take place ere she arrive. My own dear boy, since that his promised bliss has near'd, hath seem'd possessed
schenken, Herr Fürst! so laßt den Probeschuß vor ihrer Ankunft ablegen. Der gute Bursch hat seit einiger Zeit, wo freilich die Entscheidung seines

perdersi quando la futura sposa gli è vicino.

of some ill-chance. I fear the presence of the bride might peril his precision.

Glücks immer mehr herannahete, ganz besondern Unstern gehabt Ich fürchte, die Gegenwart der Braut könne ihn in Verwirrung setzen.

Ugo—(ride). Per un vero cacciatore egli non è abbastanza calmo, tuttavia noi l'abbiamo di lontano veduto

(Laughing:) As yet, for a true hunter he seems scarce cool enough, whiles we observed him from afar he gave three master shots, but

Ottokar—(lächelnd). Er scheint allerdings für einen Waidmann noch nicht kaltes Blut genug zu besitzen. So lang' ich ihn nur aus der Ferne

fare tre colpi da maestro.

MARZIO.—Non si può negare.

since I called him to me, so hath he nought but failed.

It may not be denied, yet

beobachtete, that er drei Meisterschüsse. Aber seit dem Augenblicke, da ich ihn rufen ließ, hat er stets gefehlt. Runo.—Das steht nicht zu läugnen,

Egli fu ognora fra i più valenti.

Ugo.—Chi sa, mio buon vecchio, se io o voi saremmo migliori nel nostro

was he earnestly and continually of our most dext'rous—

Who knows, old man, if you or I had come off better on our wedding-day? Ne'er less,

und doch war er früher stets der Geschickteste. Ottokar.—Wer weiß, Alter! ob's uns Beiden am Hochzeitstage besser gegangen wäre! — Indes,

dì delle nozze. Tuttavia noi dobbiamo conservare le antiche usanze (*ridendo forte*). Non hai tu, buon Marzio,
we must preserve old customs; yet (laughing and aloud, so that Rodolph should note him) have you no other hunter, Cuno, to whom the preference
alte Gebräuche muß man ehren! Zudem (lächelnd und laut, daß es Max vernehmen soll) habt Ihr ja noch einen ältern Jägerburschen, Runo!

alcun altro cacciatore a cui almeno per l'età si debba dare la preferenza. MARZIO.—Questi (*accennando Giulio*),
at least in point of years should still be given? (Pointing out Rodolph.) This, oh

dem, wenigstens den Jahren nach, der Vorzug gebührte?

Runo.—Dieser—gnädigster Herr! — erlaubt

o grazioso Principe, è il solo concessomi.

GIULIO—(da se). Forse Gasparo ha ancora l'ultima palla, forse

gracious Sire! is allow'd me—

(Aside:) Caspar may still have kept his last free ball: he might have given

mir —

Max—(für sich). Caspar hat vielleicht noch seine letzte Freifugel. Er könnte

l'avrebbe donata (*caricando con fretta il fucile*), tuttavia, una volta, una sol volta ancora, e poi non più.

it—(loading his rifle hastily, and ramming down his last bullet); yet once!—this once!—and never more!

wohl gar—(läßt hastig und stößt die Kugel in den Lauf). Noch einmal und nimmer wieder!

Ugo.—Ora si adempia ai nostri usi e doveri (*si avvanza, tutti lo seguono, servi e seguaci sgombrano la scena*

Now, to fulfill our custom and our duty! (he advances from the tent, the rest follow him; all rise, servants and attendants clear the

Ottokar.—Nun, es ist bloß um das Herkommen zu beobachten und meine Gunst zu rechtfertigen. (Tritt aus dem Gezelt, Gäste und Hofleute

d'ogni impedimento). Bene, mio giovin cacciatore. Un altro colpo, come i tuoi tre primi, e tu sei salvo.
scene of impediments.) Well, young huntsman! another shot like thy three first, and thou art safe. (Looking round him and pointing:) Seest that
folgen. Die Jäger erheben sich und treten auf die andere Seite u. s. w.) Wohlauf, junger Schütz! einen Schuß wie heut' früh deine drei ersten,

(*guardando intorno e additando*). Vedi tu quella bianca colomba su quell' albero? la prova è facile, tira (*si vede*
white dove on yonder bough? The task is easy—fire! (A dove is observed fluttering on a tree; Rodolph aims at it.)

und du bist geborgen! (Nachdem er sich umgeschaut) Siehst du dort auf dem Zweige die weiße Taube? Die Aufgabe ist leicht. Schieß!

una colomba, svolazzare sopra un albero, Giulio le punta il fucile).

(Max legt an.)

RESEDA —(nel punto che Giulio sta per sparare, compare colle sue compagne dietro quello stesso albero su cui sta

(At the moment Rodolph is about to fire, appearing with her comrades behind the very tree on which the white dove is seated, cries out in

Agathe—(in dem Augenblicke, da er losdrücken will, tritt mit den Uebrigen zwischen den Bäumen heraus, wo die weiße Taube sitzt, und

la colomba, e grida spaventata):—non sparare. Io sono la colomba! (*la colomba vola via, e va a posarsi sull'*
alarm:) Fire not! I am the dove! (*the dove flies off and lights on the tree in which Caspar is hidden; Rodolph follows with his rifle; he fires; the*
schreit:.) Schieß nicht! Ich bin die Taube! (Die Taube flattert auf und nach dem Baume, von welchem Caspar eilig herabklettert. Max folgt

albero dove Gasparo giace nascosto, Giulio la segue colla mira, e spara, la colomba vola via, Reseda getta un grido,
dove escapes; Agnes screams and sinks forward on the ground; Caspar, with a loud shriek, falls from the tree; behind all, steps forward the Hermit,
mit dem Gewehr. Der Schuß fällt; die Taube fliegt fort. Sowohl Agathe als Caspar schreien und sinken. Hinter der ersten tritt der Eremit

e cade è terra, Gasparo da un urlo, e cade dall' albero. Di dietro a tutti, si avvanza l' Eremita, alza Reseda, la pone
lifts up Agnes into the arms of her comrades, and disappears in the crowd.)

hervor, faßt sie auf, und verliert sich dann wieder unter dem Volke. Dies Alles ist das Werk eines Augenblicks.)

nelle braccia delle sue compagne, e si sperde nella folla, tutto ciò è l'opera d'un minuto.)

CORO.
Allegro.

Soprani. ff

Ve - di! ve - di!
See, oh see, Schaut! o schaut!

Contralti. ff

Ve - di! ve - di!
See, oh see, Schaut! o schaut!

Tenori. ff

Ve - di! ve - di!
See, oh see, Schaut! o schaut!

Bassi. ff

Ve - di! ve - di!
See, oh see, Schaut! o schaut!

Allegro.

PIANO.

crese.

col-pi la pro - pria spo - - sa!
the shot his bride hath struck, Braut!

col-pi la pro - pria spo - - sa!
the shot his bride hath struck, Braut!

col-pi la pro - pria spo - - sa!
the shot his bride hath struck, Braut!

*chi
a
Der . . .*

pp

chi mai pro - vò ! ah, chi pro-
 we scarce-ly dare, a-round to
 wir wa-gen's faum nur hin = zu =

pp

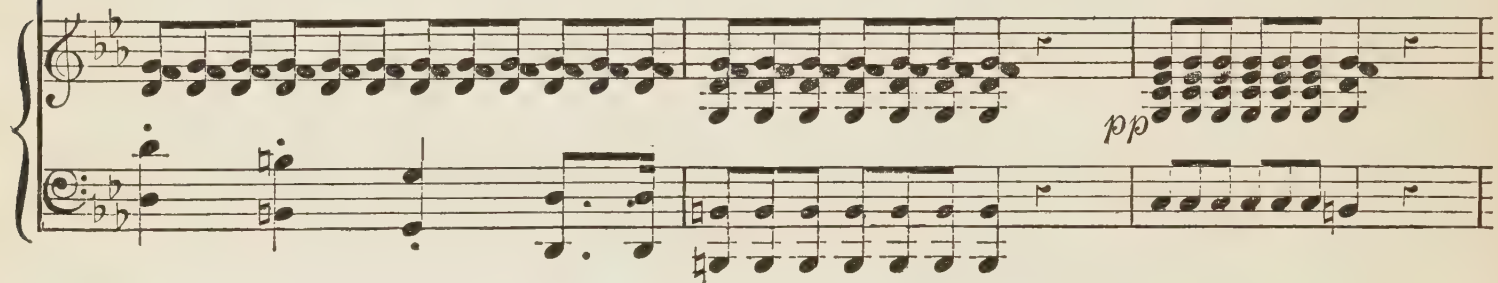
chi mai pro - vò ! ah, chi pro-
 we scarce-ly dare! a-round to
 wir wa-gen's faum nur hin = zu =

pp

chi mai pro - vò ! ah, chi pro-
 we scarce-ly dare, a-round to
 wir wa-gen's faum nur hin = zu =

pp

mai dall' al - be-ro ca - scò ? chi mai pro - vò ! ah, chi pro-
 hunts - man fell from you - der oak ! we scarce-ly dare, a-round to
 Jä = ger stürz = te vom Baum ! wir wa-gen's faum nur hin = zu =



f

- vò de - stin più tri - sto, più tri - sto ! io non
 look ! oh scene of ter - ror and fear ! . . . round this
 = schau'n ! o furcht = bar Schick = sal, o Grau'n ! . . . unsi = re

f

- vò de - stin più tri - sto, più tri . . sto ! io non
 look ! oh scene of ter - ror and fear ! . . . round this
 = schau'n ! o furcht = bar Schick = sal, o Grau'n ! . . . unsi = re

f

- vò de - stin più tri - sto, più tri - sto ! io non
 look ! oh scene of ter - ror and fear ! . . . round this
 = schau'n ! o furcht = bar Schick = sal, o Grau'n ! . . . unsi = re

f

- vò ! de - stin più tri - sto, più tri - sto ! io non
 look ! oh scene of ter - ror and fear ! . . . round this
 = schau'n ! o furcht = bar Schick = sal, o Grau'n ! . . . unsi = re



O - - - SO far - mi di - re
fright - - - ful scene of hor - ror
Her = = zen be = ben, za = gen!

O - - - SO far - mi di - re
fright - - - ful scene of hor - ror
Her = = zen be = ben, za = gen!

O - - - SO far - mi di - re
fright - - - ful scene of hor - ror
Her = = zen be = ben, za = gen!

O - - - SO far - mi di - re
fright - - - ful scene of of hor - ror
Her = = zen be = ben, za = gen!

pp

mf *cresc.* *ff*
la ter - ri - bil ve - ri - tà! . . .
dare we scarce - ly turn our eyes!
wär' die Schreck = ens = that ge = seh'n?

mf *ff*
la ter - ri - bil ve - ri - tà! . . .
dare we scarce - ly turn our eyes!
wär' die Schreck = ens = that ge = seh'n?

mf *ff*
la ter - ri - bil ve - ri - tà! . . .
dare we scarce - ly turn our eyes!
wär' die Schreck = ens = that ge = seh'n?

mf *ff*
la ter - ri - bil ve - ri - tà! . . .
dare we scarce - ly turn our eyes!
wär' die Schreck = ens = that ge = seh'n?

cresc.

pp

tre - ma l'oc - chio di sco - pri - re chi la vit - ti - ma sa -
 who be - neath this blow of ter - ror, who hath been the sa - cri -
 faum will es das Au = ge wa = gen, wer das D = pfer sei, zu

pp

tre - ma l'oc - chio di sco - pri - re chi la vit - ti - ma sa -
 who be - neath this blow of ter - ror, who hath been the sa - cri -
 faum will es das Au = ge wa = gen, wer das D = pfer sei, zu

pp

tre - ma l'oc - chio di sco - pri - re chi la vit - ti - ma sa -
 who be - neath this blow of ter - ror, who hath been the sa - cri -
 faum will es das Au = ge wa = gen, wer das D = pfer sei, zu

pp

tre - ma l'oc - chio di sco - pri - re chi la vit - ti - ma sa -
 who be - neath this blow of ter - ror, who hath been the sa - cri -
 faum will es das Au = ge wa = gen, wer das D = pfer sei, zu

- rà, chi la vit - ti - ma sa -
 - *fice?* who hath been the sa - cri -
 feh'n, wer das D = pfer sei, zu

- rà. chi la vit - ti - ma sa -
 - *fice?* who hath been the sa - cri -
 feh'n, wer das D = pfer sei, zu

- rà, chi la vit - ti - ma sa -
 - *fice?* who hath been the sa - cri -
 feh'n, wer das D = pfer sei, zu

- rà. chi la vit - ti - ma sa -
 - *fice?* who hath been the sa - cri -
 feh'n, wer das D = pfer sei, zu

fp

- rà, *fice?* chi la vit - ti - ma, sa - rà!
fich'n, who hath been the sa - cri - *fice?*
 wer daß D = pfer sei, zu *fich'n!*

fp

- rà, *fice?* chi la vit - ti - ma sa - rà!
fich'n, who hath been the sa - cri - *fice?*
 wer daß D = pfer sei, zu *fich'n!*

fp

- rà, tre-ma l'occhio di sco-pri-re chi la vit - ti - ma sa-rà, sa - rà!
fice? who be-neath this blow of ter - ror, who hath been, who hath been the sa - cri - fice?
fich'n, faum will es daß Au = ge wa = gen, wer daß D = pfer, daß D = pfer sei, zu fich'n!

fp

- rà, *fice?* chi la vit - ti - ma sa - rà!
fich'n, who hath been the sa - cri - *fice?*
 wer daß D = pfer sei, zu *fich'n!*

fp

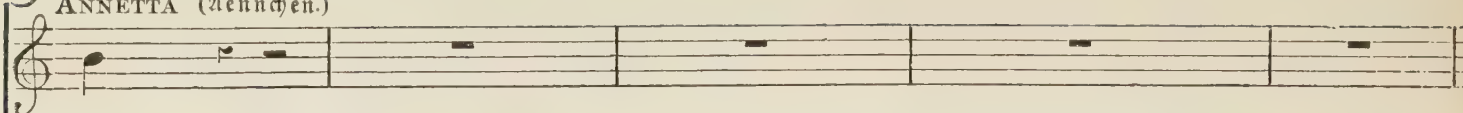
RECIT.
 RESEDA. (Agathe.) ANNETTA. (Nennchen.)

O Di-o! che fu di me? che fu? Ah vi - ve an -
 Where am I? and was it but a dream, Oh, scene of
 Wo bin ich? war's Traum nur, daß ich sank? O fah = se

a piacere. *Adagio.*

un poco più maestoso.

ANNETTA (Mennchen.)



cor!
joy!
rich!

GIULIO. (Mar.)

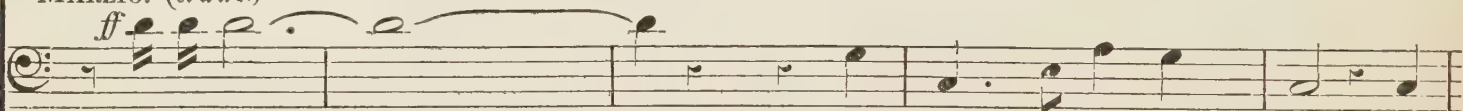


Es-sa vi - - - - ve!
She lives!
Sie . . lebt!

lo - da - to ven-ga il
by hope's ef - ful - gent
den Heil' = gen Preis und

Ciel, Re -
beam our
Dank! sie

MARZIO. (Runo.)

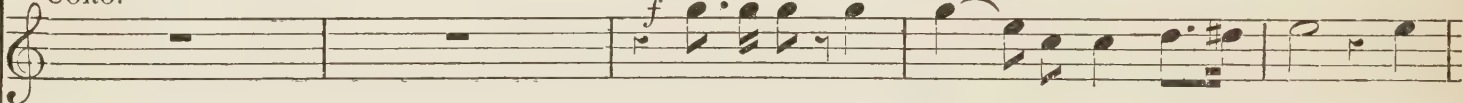


Es-sa vi - - - - ve!
She lives!
Sie . . lebt!

lo - da - to ven-ga il
by hope's ef - ful - gent
den Heil' = gen Preis und

Ciel, Re -
beam our
Dank! sie

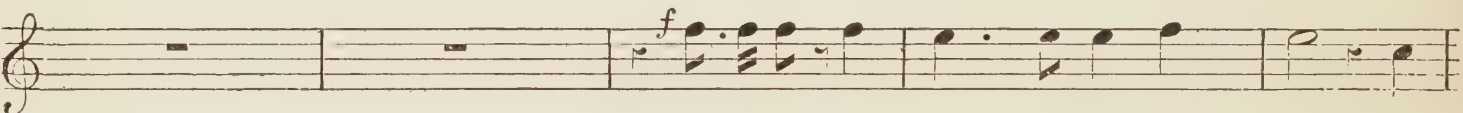
CORO.



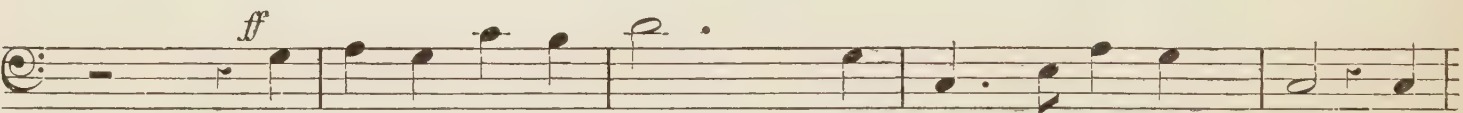
Giu-sto Dio! lo - da - to ven-ga il Ciel, Re -
By hope's beam, by hope's ef - ful - gent beam our
Preis und Dank! den Heil' = gen Preis und . . Dank! sie



Giu-sto Dio! lo - da - to ven-ga il Ciel, Re -
By hope's beam, by hope's ef - ful - gent beam our
Preis und Dank! den Heil' = gen Preis und . . Dank! sie



Giu-sto Dio! lo - da - to ven-ga il Ciel, Re -
By hope's beam, by hope's ef - ful - gent beam our
Preis und Dank! den Heil' = gen Preis und . . Dank! sie



Lo - da - to ven-ga il Ciel,
By hope's ef - ful - gent beam,
Den Heil' = gen Preis und Dank!

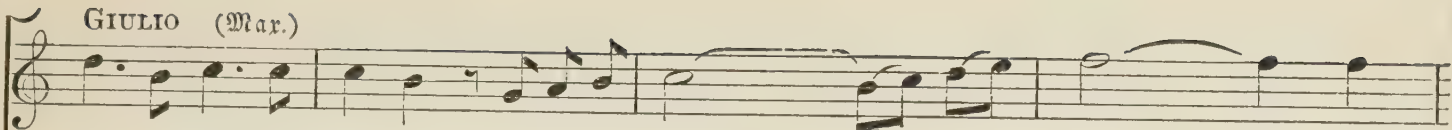
lo - da - to ven-ga il
by hope's ef - ful - gent
den Heil' = gen Preis und

Ciel, Re -
beam our
Dank! sie

un poco più maestoso.

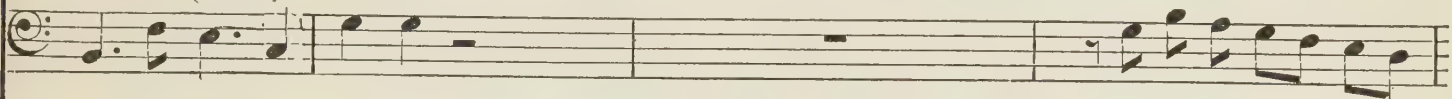


GIULIO (Mar.)



se - da tor-na in vi - ta! lo - da-to ven, - - - ga il Ciel, . . . Re -
hearts are yet sur - round - ed, by hope's, by hope's . . . by
hat die Au = gen of = fen! den Heil'gen Preis . . . und Dank! . . . den

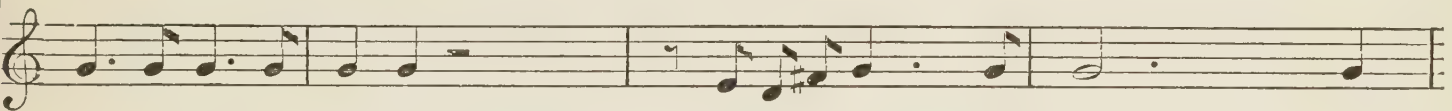
MARZIO. (Runo.)



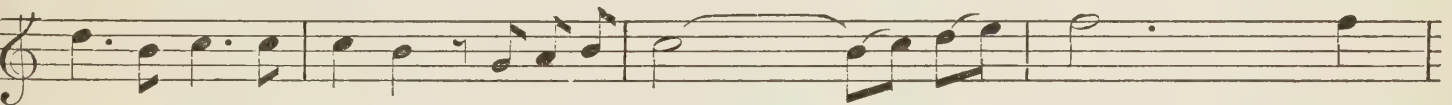
se - da tor-na in vi - ta! Re-se - da tor - na in
hearts are yet sur - round - ed, by hope's ef - ful - gent
hat die Au = gen of = fen! den Heil'gen Preis und



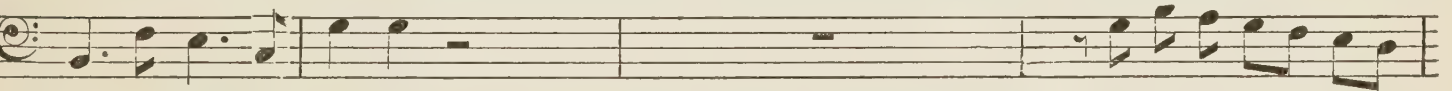
se - da tor-na in vi - ta! lo - da-to il Ciel, Re -
hearts are yet sur - round - ed, by hope's ef - ful - gent
hat die Au = gen of = fen! den Heil'gen Preis und



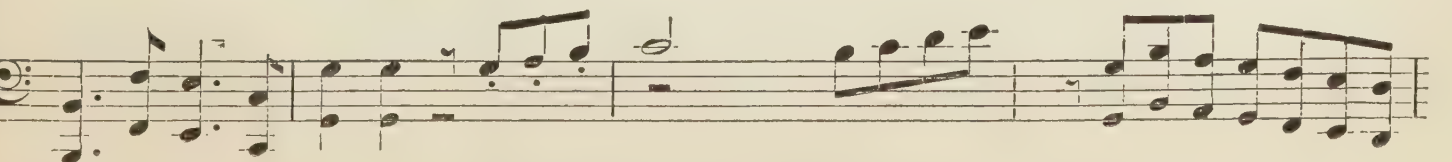
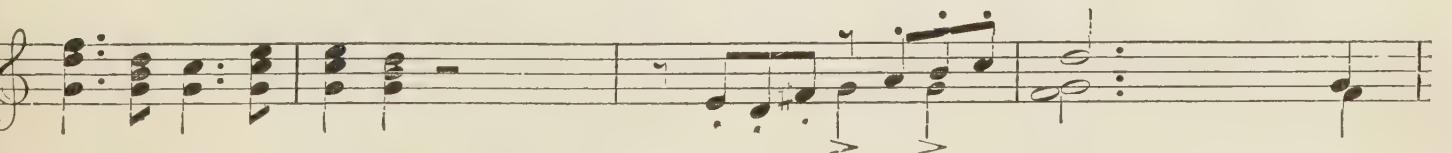
se - da tor-na in vi - ta! lo - da - to ven - - ga il Ciel, Re -
hearts are yet sur - round - ed, by hope's ef - ful - gent beam, by
hat die Au = gen of = fen! den Heil'gen Preis und Dank! den

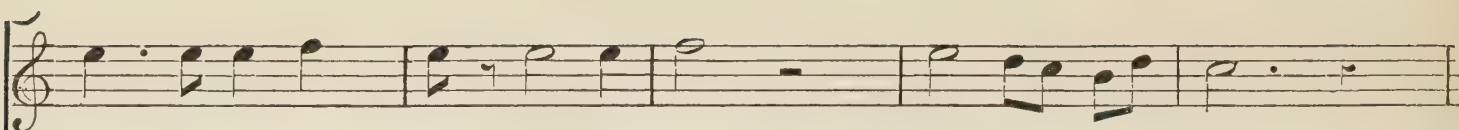


se - da tor-na in vi - ta! lo - da-to ven - - ga il Ciel, Re -
hearts are yet sur - round - ed, by hope's, by hope's . . . bright beam, by
hat die Au = gen of = fen! den Heil'gen Preis . . . und Dank! den

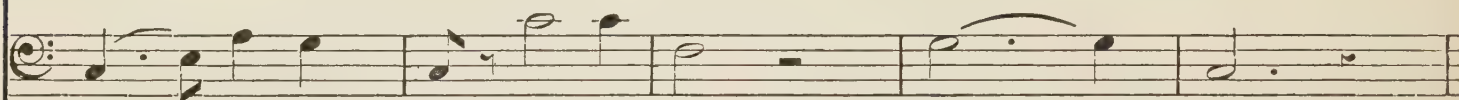


se - da tor-na in vi - ta! Re-se-da tor - na in
hearts are yet sur - round - ed, by hope's ef - ful - gent
hat die Au = gen of = fen! den Heil'gen Preis und

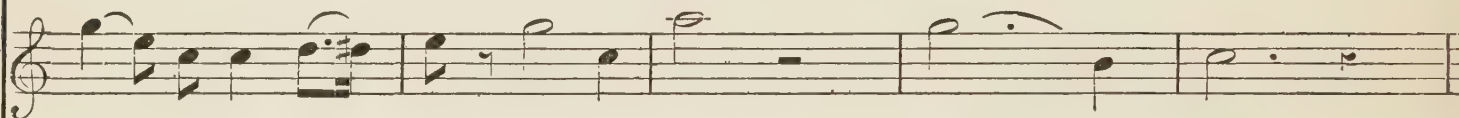




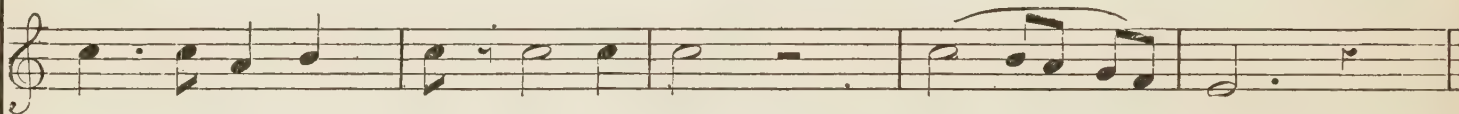
- se - da tor-na in vi - ta, o Ciel! tor - - - na!
hope's ef - ful - gent beam, by hope's beam,
Heil' = gen Preis und Dank! Preis und Dank! Preis . . und Dank!



vi - ta, in vi - ta, o Ciel! tor - - - na!
beam, . . by hope's beam, by hope's beam,
Dank! . . Preis und Dank! Dank! Preis und Dank! Preis . . und Dank!



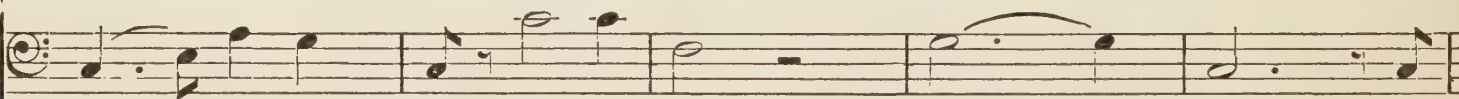
- se - da tor - na in vi - ta, o Ciel! tor - - - na!
beam, ef - ful - gent beam, by hope's beam,
Dank! . . Preis und Dank! Dank! Preis und Dank! Preis . . und Dank!



- se - da tor-na in vi - ta, o Ciel! tor - - - na!
hope's ef - ful - gent beam, by hope's beam,
Heil' = gen Preis und Dank! Dank! Preis und Dank! Preis . . und Dank!



- se - da tor-na in vi - ta, o Ciel! tor - - - na!
hope's ef - ful - gent beam, by hope's beam,
Heil' = gen Preis und Dank! Dank! Preis und Dank! Preis . . und Dank!



- vi - - ta, in vi - ta, o Ciel! tor - - - na! . . Co -
beam, ef - ful - gent beam, by hope's beam, See,
Dank! . . Preis und Dank! Dank! Preis und Dank! Hier



GASPARO. (Gaspar.)

- stui ha u - na fe - ri - ta ! nel pet - to col - to fu ! È l'E - re -
 here lies one all wound - ed, bath'd in the pur - ple tide ! I saw the -
 die = fer ist ge = trof = fen, der dort am Bo = den liegt Ich sah den

trem.

p

RECIT.

- mi - ta pres - so lei ! tri - on fa il Ciel ! . e ri - de a' dan - ni
 her - mit by her side ! the lot is cast ! . my life of sin is
 Klaus = ner bei ihr steh'n : der Him = mel steigt ! . es ist um mich ge =

f

a tempo.

miei !
 past.
 = scheh'n !

fp

RESEDA. (Agathe.) Moderato.

Io vi - vo an - cor, spa - ven - to sol pro -
 I live a - gain, 'twas nought but fear was
 Ich le = be noch, der Schreck nur warf mich

3 3 3 3 3 3

- va - i, io spi - ro an - cor, . . io spi - ro an - cor, quest' au - ra de - li -
 on me, I live a - gain . . to love . . and re - joice, I live . . a - gain . . to
 nie = der, ich ath = me noch . . die lieb = lich = e Luft, ich ath = me noch . . die

RESEDA. (Agathe.)

- zio - sa, io spi - ro an - cor!
 love . . and re - joice, I live . . a - gain!
 lieb = lich = e Luft, ich ath = me noch!

GIULIO. (Mar.)

E vol - ge i
 She smiles up -
 Sie läch = elt

MARZIO. (Rune)

El - la sor - ri - de!
 She breathes a - gain,
 Sie ath = met frei!

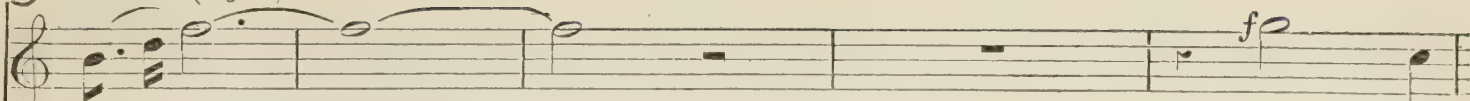
colla parte.

io spi - ro quest' au - ra de - li -
 my love, my love
 Mein Mar, ich . .

ra - i, e gi - ra dol - ce i ra - i, e gi - ra dol - ce i
 on me, it is her own lov'd voice, . . my A - gnes lives, she
 wie = der! die fü = ße Stim = me ruft! . . A = ga = the, du

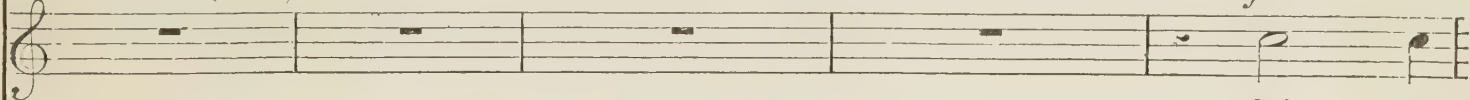
fp

RESEDA. (Agathe.)



- zio - sa Spi - ro an -
live a - gain. We're sur -
le = be noch! Preis und

ANNETTA. (Hennchen.)



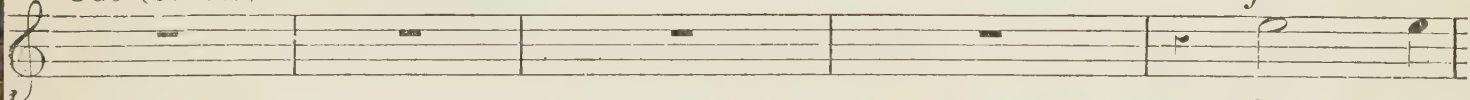
Spi - ra an -
We're sur -
Preis und

GIULIO. (Mar.)



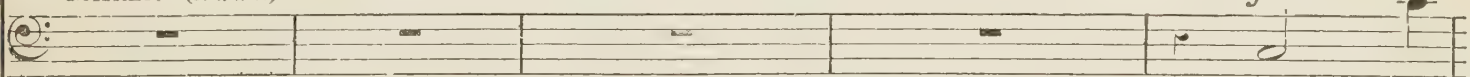
ra - i. Spi - ra an -
lives a - gain. We're sur -
le = best noch! Preis und

UGO. (Dittomar.)



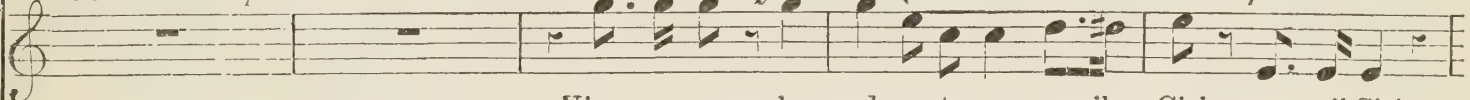
Spi - ra an -
We're sur -
Preis und

MARZIO (Runo.)

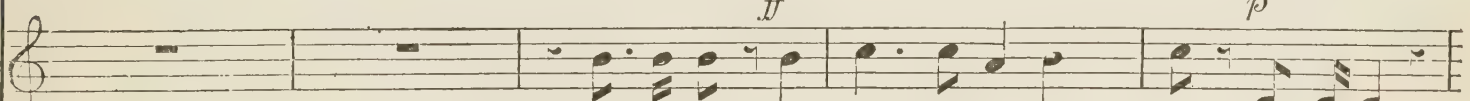


Spi - ra an -
We're sur -
Preis und

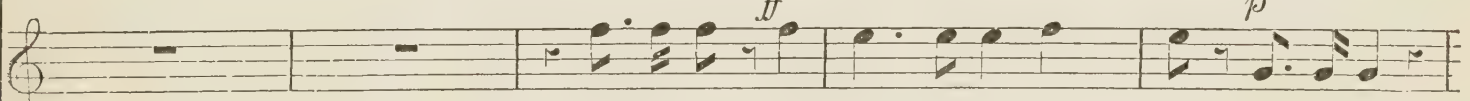
CORO. tempo 1mo.



Vi - ve an - cor, lo - da - to ven - ga il Ciel, ven - ga il Ciel
By hope's beam, by hope's ef - ful - gent beam, by hope's beam,
Preis und Dank! den Heil' = gen Preis und Dank! Preis und Dank!

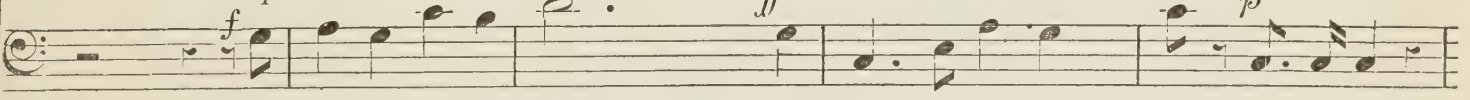


Vi - ve an - cor, lo - da - to ven - ga il Ciel, ven - ga il Ciel
By hope's beam, by hope's ef - ful - gent beam, by hope's beam,
Preis und Dank! den Heil' = gen Preis und Dank! Preis und Dank!



Vi - ve an - cor, lo - da - to ven - ga il Ciel, ven - ga il Ciel
By hope's beam, by hope's ef - ful - gent beam, by hope's beam,
Preis und Dank! den Heil' = gen Preis und Dank! Preis und Dank!

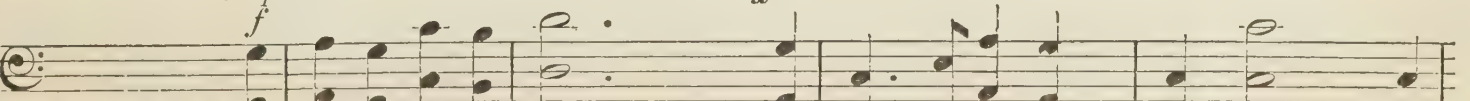
tempo 1mo.



Lo - da - to ven - ga il Ciel, lo - da - to ven - ga il Ciel, ven - ga il Ciel
By hope's ef - ful - gent beam, by hope's ef - ful - gent beam, by hope's beam,
Den Heil' = gen Preis und Dank! den Heil' = gen Preis und Dank! Preis und Dank!



tempo 1mo.



- cor quest' au - - - ra!
 - round ed by hope's beam!
 Dank! . . . Preis und Dank!

- cor quest' au - - - ra!
 - round ed by hope's beam!
 Dank! . . . Preis und Dank!

- cor quest' au - - - ra!
 - round ed by hope's beam!
 Dank! . . . Preis und Dank!

- cor quest' au - - - ra!
 - round ed by hope's beam!
 Dank! . . . Preis und Dank!

- cor, au - - - ra!
 - round ed by hope's beam!
 Dank! . . . Preis und Dank!

lo-da-to ven-ga il Ciel, ven-ga il Ciel!
 by hope's ef-ful-gent beam, by hope's beam!
 den Heil'gen Preis und Dank! Preis und Dank!

lo-da-to ven-ga il Ciel, ven-ga il Ciel!
 by hope's ef-ful-gent beam, by hope's beam!
 den Heil'gen Preis und Dank! Preis und Dank!

lo-da-to ven-ga il Ciel, ven-ga il Ciel!
 by hope's ef-ful-gent beam, by hope's beam!
 den Heil'gen Preis und Dank! Preis und Dank!

lo-da-to ven-ga il Ciel, ven-ga il Ciel!
 by hope's ef-ful-gent beam, by hope's beam!
 den Heil'gen Preis und Dank! Preis und Dank!

(Samiel appare.)
 (Zamiel appears.)
 (Samiel erscheint.)

ff pp

GASPARO. (Caspar.)

Ah Samiel! tu già qui? or ben la tua pro-mes - sa ov'è? Io dun - que
 Thou, Za - mi - el, here now? And is it thus thou keep'st thy vow? take then thy
 Du, Sa - mi = el! schon hier? so hieltst du dein Ver = spre = chen mir? nimm dei = nen

cresc.

sol son tu - o? ma-le-di-zio-ne! su lor, su lor, su
 prey, lo, thee and thy fiends I dare! . . . ac - curs'd be they and
 Raub! ich trotz = = = dem Ver = der = ben! dem Him = mel Fluch!

(Muore.)

te! (Samiel sparisce.)
 thou! (Samiel disappears.)
 bir! (Samiel verschwindet.)
 CORO.

Ah! que-sta fu in mo-rir la sua pre-ghie - ra!
 Hear! hear! and of his crimes be - ware! . . .
 Ha! das war fein Ge = bet . . . im . . . Ster = ben?

Ah! que-sta fu in mo-rir la sua pre-ghie - ra!
 Hear! hear! and of his crimes be - ware! . . .
 Ha! das war fein Ge = bet . . . im . . . Ster = ben?

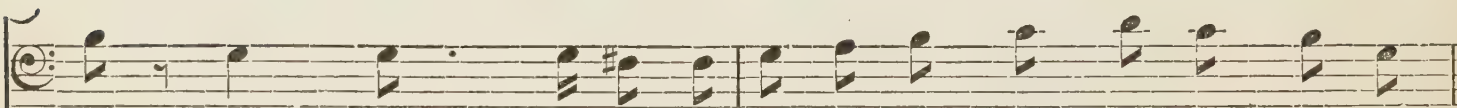
Ah! que-sta fu in mo-rir la sua pre-ghie - ra!
 Hear! hear! and of his crimes be - ware! . . .
 Ha! das war fein Ge = bet . . . im . . . Ster = ben?

Ah! que-sta fu in mo-rir la sua pre-ghie - ra!
 Hear! hear! and of his crimes be - ware! . . .
 Ha! das war fein Ge = bet . . . im . . . Ster = ben?

MARZIO. (Ritorno.)

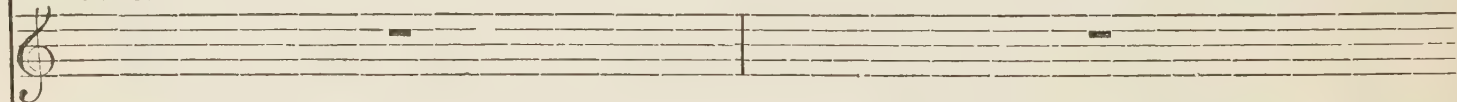


Ei sem - pre in vi - ta un em - pio fu! o - diò la fe - de e la vir -
His path was e - ver trod in vice and he hath fall'n a sa - cri -
Er war von je ein Bö = se = wicht! ihn traf des Him = mels Straf = ge =

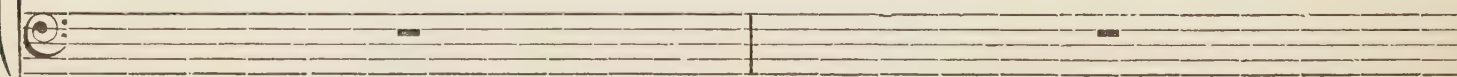


tù, ei sem - pre in vi - ta un scel - le - ra - to fu, un em - pio
- fice, his his path was trod in vice, and he hath fall'n a sa - cri -
richt! er war ein Bö = se = wicht! ihn traf des Him = mels Straf = ge =

CORO.



Ei sem - pre in vi - ta un em - pio fu, o - diò la fe - de e la vir -
His path was e - ver trod in vice, and he hath fall'n a sa - cri -
Er war von je ein Bö = se = wicht! ihn traf des Him = mels Straf = ge =



fu, e in pun - to an - cor di mor - te ei be - stem - miò, si, be - stem -
- fice, his path was trod in vice and he hath fall'n a sa - cri -
 = richt! er war ein Bö = se = wicht! ihn traf des Him = mels Straf = ge =

Col ne - ro cac - cia - tor in le - ga e - glie - ra, si, col ne - ro
His path was e - ver trod in vice, and he hath fall'n a sa - cri -
 er war von je ein Bö = se = wicht! ihn traf des Him = mels Straf = ge =

Col ne - ro cac - cia - tor in le - ga e - glie - ra, si, col ne - ro
His path, was e - ver trod in vice, and he hath fall'n a sa - cri -
 er war von je ein Bö = se = wicht! ihn traf des Him = mels Straf = ge =

- tù, e in pun - to an - cor di mor - te ei be - stem - miò, si, be - stem -
- fice, his path was trod in vice, and he hath fall'n a sa - cri -
 = richt! er war ein Bö = se = wicht! ihn traf des Him = mels Straf = ge =

Col ne - ro cac - cia - tor in le - ga e - ra, col ne - ro,
His path was trod in vice and he hath fall'n a sa - cri -
 er war ein Bö = se = wicht! ihn traf des Him = mels Straf = ge =

- miò! col ne - ro cac - cia - tor in le - ga!
- fice, he call'd up - on the e - vil spi - rit.
 = richt! ver = nahmt ihr's nicht, er rief den Bö = sen!

cac - cia - tor, col ne - ro cac - cia - tor in le - ga e - glie - ra, e - gli e - ra, e - gli e - ra!
- fice, he fell to vice a fear - ful prey, he call'd up - on the e - vil spi - rit.
 = richt! er hat dem Him = mel selbst ge = flucht! ver = nahmt ihr's nicht, er rief den Bö = sen!

cac - cia - tor, col ne - ro cac - cia - tor in le - ga e - glie - ra, e - gli e - ra, e - gli e - ra!
- fice, he fell to vice a fear - ful prey, he call'd up - on the e - vil spi - rit.
 = richt! er hat dem Him = mel selbst ge = flucht! ver = nahmt ihr's nicht, er rief den Bö = sen!

- miò! col ne - ro cac - cia - tor in le - ga!
- fice! he call'd up - on the e - vil spi - rit.
 = richt! ver = nahmt ihr's nicht, er rief den Bö = sen!

si! col ne - ro cac - cia - tor in le - ga!
- fice! he call'd up - on the e - vil spi - rit.
 = richt! ver = nahmt ihr's nicht, er rief den Bö = sen!

UGO. (Dttofar.)

Via quell' or - ror! io più ve - der nol vuò!
Go! bear from hence, from hence the wretch a - way!
Fort! stürzt das Scheu-sal in die Wolfs - schlucht!

(a Giulio.)
(zu Max.)

più maestoso.

Da te spie-gar si può 'lmi-ste-ro! tal
This mys - t'ry, thou a-lone canst clear it, the
Nur du kannst die - ses Räth-sel lö - sen, wohl

è la col-pa che fa or-ror, e guai per te s'a-scon-der ten - ti il ver!
cause of these strange scenes re-veal! woe then if thou dost aught, dost aught con - ceal.
schwe - re Un- that ist ge = schäh'n! Weh' dir, wirst du nicht Al - les treu ge = steh'n.

GIULIO. (Max.)

Ah! non v'è scu - sa al grave er-ro - re; se-dur da un em - pio io mi la -
Sire! worth - less do I kneel be - fore thee, oh let my grief . . as-suage thy
Herr! un = werth bin ich Eu = rer Gna = de; des Tod = ten Trug ver = lock = te

sciai ; e il cor in pre - da a reo fu - ro - re, fug-gii d'o - no - re il bel sen -
wrath! the clouds of war were low'r - ing o'er me, I mad - ly turn'd from vir - tue's
 mich, daß voll Ver-zweif - lung ich vom Pfä - de der Fröm - mig - keit und Tu - gend

- tier : so - lo frut - to d'in - fer-nal fa - vor,
path. Sire, .. bul - lets shot with-in thy sight
 wich ; vier . . . Ru = geln, die ich heut' ver - schoß,

i col - pi fur che vi de-star stu-por.
with hor - rid rites were cast at dead of night.
 Drei = fu = geln find's, die ich mit Se = nem goß.

f pp ff con fuoco.

Ugo. (Ottomar.)
 Fug-gi, o fel - lon, in que - sto pun - to nè mai più
Then haste, a - void my sight for e - ver, nor dare re -
 So ei = le, mein Ge = biet zu mei = den, nnd keh = re

quì ri - vol - gi il piè! dal Cielo o - gnor es - ser di - sgiun-to, sì, sì,
 turn in - to this land! from Heav'nly vir - tue hell must sev - er, no! ne'er
 nim = mer in dies Land! vom Him-mel muß die Höl = le schei = den, nie! nie!

dee chi all'in - fer - no pre - sta - fè!
 shalt thou re - ceive this maid - en's hand!
 empfängst du die = se rei = ne Hand!

dolce.

GIULIO. (Mar.)

Ah, di per - do - no in - de - gno io so - no, pur de - bol
 For - lorn de - test - ed, my pray'r re - ject - ed, oh where to
 Ich darf nicht wa = gen mich zu be = fla = gen; denn schwach war

a piacere. *a tempo.*

sol, e non per - ver - so ho il cor, de - bol sol, de - bol sol, nè per -
 turn? oh whi - ther my shame to hide? whi - ther turn, whi - ther turn, my
 ich, ob = wohl kein Bö = se = wicht, schwach war ich, schwach war ich, ob =

colla parte *mf*

- ver - so ho il cor.
 shame to . . hide?
 = wohl fein . . Bösewicht.

colla parte. un poco più moto.

MARZIO. (Runo.) RESEDA. (Agathe.)

Fi-do al-la vo - ce dell' . . o - nor!
 Let mer - cy still thy judg - ment guide!
 Er war sonst stets ge - treu . . der Pflicht.

Ah! no da me . . nol se - pa -
 Have pi - ty on . . his weep - ing
 O reißt ihn nicht . . aus mei - nen

CORO.

- ra - te!
 bride! . .
 Ar - men!

E-gli eb-be o - gnor sì buo - no il
 But pure and vir - tuous was . . his
 O, er war im - mer treu . . und

E-gli eb-be o - gnor sì buo - no il
 But pure and vir - tuous was . . his
 O, er war im - mer treu . . und

E-gli eb-be o - gnor sì buo - no il
 But pure and vir - tuous was his
 O, er war im - mer treu und

Pien di co - rag - gio e di va - lor!
 His heart was e'er to vice . . in - clin'd.
 Er ist so brav, voll Kraft . . und Muth.

ANNETTA. (Nenken.)

UGO. (Dttfar.)

Ah, per-don non gli ne - ga - te,
Ah, let mer - cy jus - tice guide,
Gnäd'ger Herr! o habt Er = bar = men!

non gli ne - ga - te!
thy jus - tice guide! . . .
o habt Er = bar = men!

No, no, no,
No! no! no!
Nein! nein! nein!

MARZIO. (no.)

Ah! per-don non gli ne - ga - te!
Ah, let mer - cy jus - tice guide! . . .
Gnäd'ger Herr! o habt Er = bar = men!

cor,
mind,
gut!

ah! per-don non gli ne - ga - te!
Ah, let mer - cy jus - tice guide! . . .
Gnäd'ger Herr! o habt Er = bar = men!

cor,
mind,
gut!

ah! per-don non gli ne - ga - te!
Ah, let mer - cy jus - tice guide! . . .
Gnäd'ger Herr! o habt Er = bar = men!

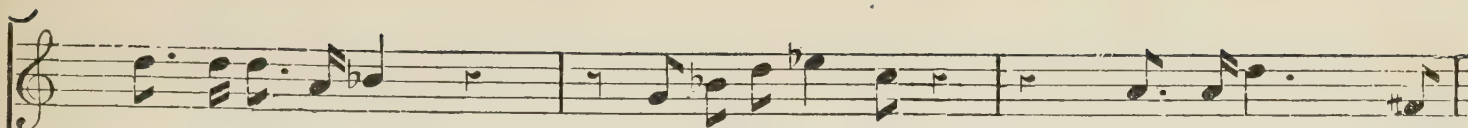
cor,
mind,
gut!

ah! per-don non gli ne - ga - te!
Ah, let mer - cy jus - tice guide! . . .
Gnäd'ger Herr! o habt Er = bar = men!

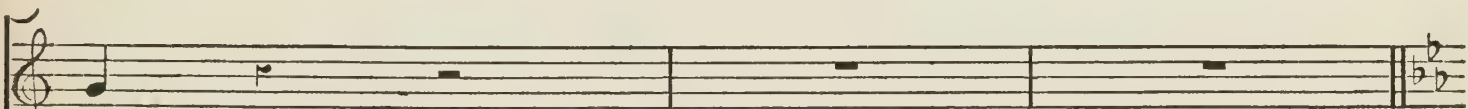
ah! per-don non gli ne - ga - te!
Ah, let mer - cy jus - tice guide! . . .
Gnäd'ger Herr! o habt Er = bar = men!

di lei in - de-gno è un traditor,
The fount of jus - tice pure must flow,
U = ga = the ist so fromm, so rein!

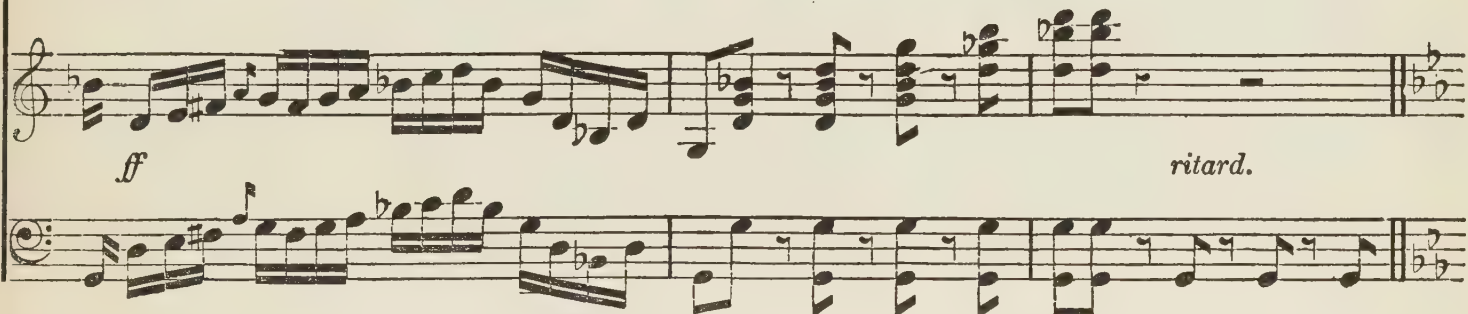
fug-gi, e pa -
a - way, a -
hin = weg, hin =



- ven - tail mio fu - ror, se in que - ste spon - de tu ri - tor - ni an -
 - way your pray'rs are vain, hence from my sight now nor re - turn a -
 = weg aus mei - nem Blick! dein harrt der Ker = fer, kehrtst du je zu =



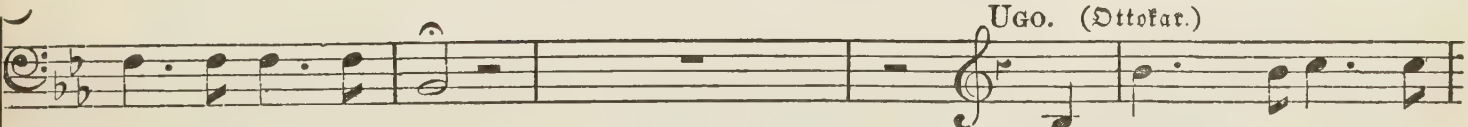
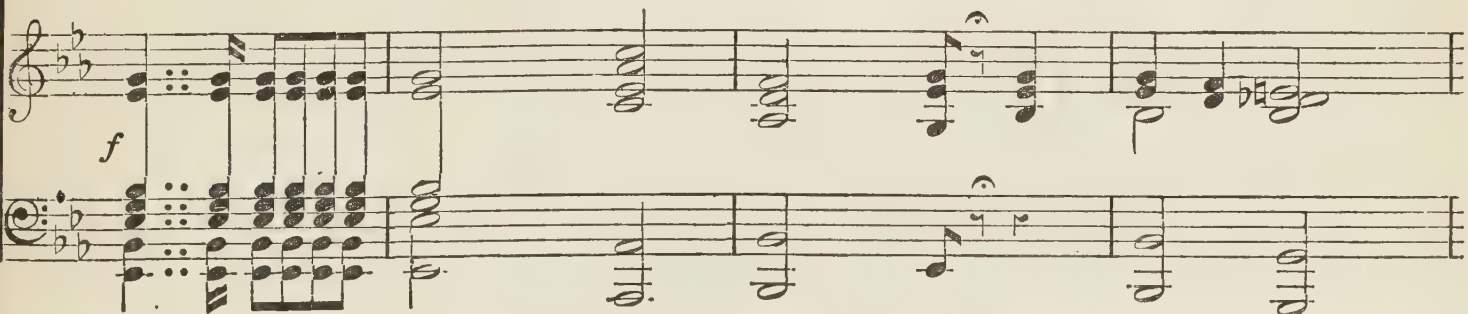
- cor!
 - gain!
 = rückt!



Adagio maestoso. EREMITA. (Eremit.)

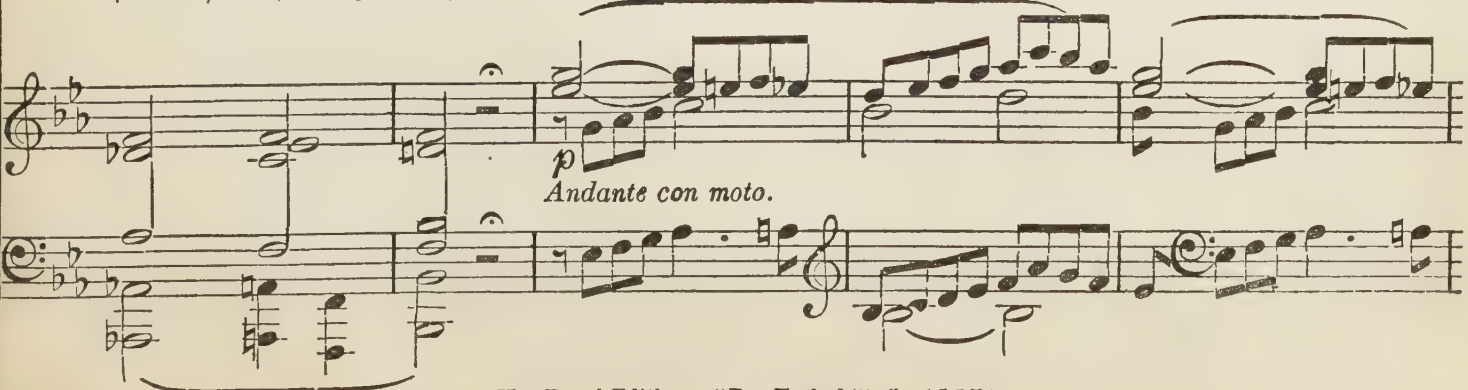


Che in - tendo? ec - ce - de un tal ri - gor, scu - sa - re si do -
 Shall sin - ful man, shall man pre - sume, an err - ing fel - low -
 Wer legt auf ihn so streng = en Bann? ein Fehl = tritt, ist er



UGO. (Ottokar.)

- vreb - be un pri - mo er - ror. Sant' uom, che in o - gni
 mor - tal thus to doom? And dost thou, ho - ly
 fol = cher Büß = ung werth? Bist du es, heil = ger



cor, o-vun-que de-sti sti-ma e a-mor, per noi del Ciel im-plo-ra il gran po-ter, t'ub-bi-di-
 man, thou ho-ly man, thou bless'd by Heav'n, whom fame with vir-tuous glo-ry hath ar-ray'd, thus stay the
 Mann, den weit und breit die Ge-zgend ehrt? sei mir ge-grüßt, Ge-seg-net er des Herrn! dir bin auch

- rò ben vo-lon-tier, tu sol de-ci-di del suo de-sti-no al
 doom my tongue hath giv'n? pronounce it thou then, pro-nounce it thou, . . thy
 ich ge-her-sam gern; sprich du fein Ur-theil, bei-nen Will-ken will

EREMITA. (Eremit.)

tuo vo-ler m'in-chi-no. De-bo-le è l'uome un cie-co ar-do-re, ta-
 will shall be o-bey'd. Man is but mor-tal, and may fall when
 freu=big ich er=fül=ken. Leicht kann des Frommen Herz auch wan-ken, und

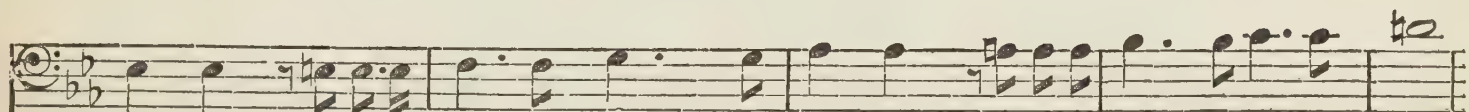
ritard. *f* *Adagio.*

marcato.

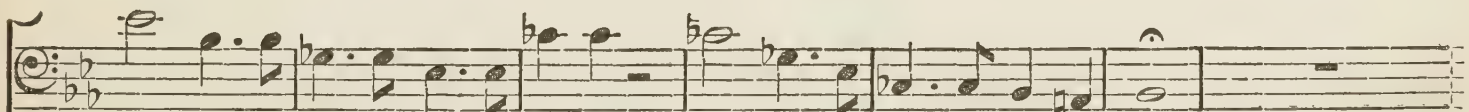
- lor ca-der il giu-sto fè, con chi ri-ca-de nell'er-ro-re sol gran ri-gor u-
 blind de-sires his soul en-thral; he who a se-cond time trans-gres-ses a-lone se-vere-ly
 ü=ber-schrei=ten Recht und Pflicht: wenn Lieb'und Furcht der Tug-geud Schran-ken, Ver-zweif-lung al-le



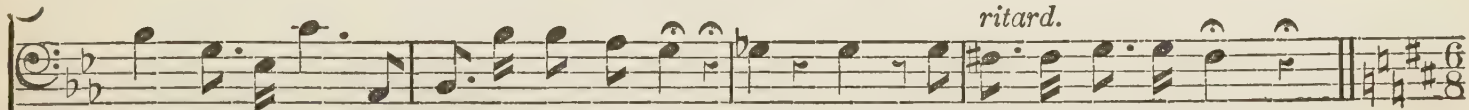
- sar si dè, per - chè da si - mil pro - - va, vo - ler che di due cor di-penda il
me-rits hate. Why by one pun-ish-ment should both lose all the joys of plight-ed
 Däm= me bricht; ist's recht, auf ei = ner Ku = = gel. . . Lauf zwei ed = ler Her=zen Glück zu



be - ne; s'in pre-da a fie - re a - ma - re pe - ne ca-du-ti son in gra-ve er - ror,
truth? . . . Let then an-null'd this tri-al be, . . . as we to Heav'n for grace all flee!
 feh = en? und, un=ter = lie = gen fie den Netz = en, wo=mit sie Lei = den=schaft um = flieht,



chi al - lor get-tar vor-rà la pie-tra, nè pria la man por-tar sul cor!
learn ye the words of truth a-lone:- "Who knows no sin may cast first stone."
 wer hōb' den erst = en Stein wohl auf? wer griff in sei = nen Bu = sen nicht?



L'u - so del ti-ro o-mai si dè a-bo-lir, e a lui ch'o-sò co-sì fal-lir,
Hence from this day the Tri-al-shot is o'er, on him may Heav'n its grace now pour.
 Drum fū = de nie der Pro = bez schuß mehr statt! ihm, Herr! der schwer ge = sūn = digt hat,



Andante quasi allegretto.

ma ch' e - ra pria pro-bo e o - no - ra - to, di pro - va un
 And - seek for peace and mer - cy there . . by low - ly
 doch frü = her rei = nen Her = zens war, . . ver = gönnt da = =

an - no sia ac - cor - da - to, se di vir - tù ri-pren-de il bel cam -
 pe - ni - tence and pra'yr, be par - don on the hap - less youth be -
 für . . ein Bro = be = jahr, . . und bleibt er bann, wie ich ihn stets er =

- min, sia col . . . suo ben fe - li - ce al - fin.
 - - slow'd, and lead . . . him back to vir - tue's road.
 = fand, bann wer = be fein . . A = ga = the's Hand!

UGO. (Dttocar.)

Con - sen - to a tut - to, si, te - - co il gran Dio par-lar s'u - di.
 Thy word . . suf - fic - eth me, the God - head speaks in . . thes.
 Dein Wort . . ge = nü = get mir, ein Höh' = rer spricht aus . . dir.

ff

f CORO.

Vi - va il Si - gnor che gra - zia a lu - i con - ce - de del sant' uo - mo pre - sta fè.
Hail, no - ble Prince, our pray'rs were not . . in vain, for peace and mer - cy smile a - gain.
Heil un - ferm Herrn! er wie = der = ste = het nicht dem, was der from = me Klaus - ner spricht!

f

Vi - va il Si - gnor che gra - zia a lu - i con - ce - de del sant' uo - mo pre - sta fè.
Hail, no - ble Prince, our pray'rs were not . . in vain, for peace and mer - cy smile a - gain.
Heil un - ferm Herrn! er wie = der = ste = het nicht dem, was der from = me Klaus - ner spricht!

f

Vi - va il Si - gnor che gra - zia a lu - i con - ce - de del sant' uo - mo pre - sta fè.
Hail, no - ble Prince, our pray'rs were not . . in vain, for peace and mer - cy smile a - gain.
Heil un - ferm Herrn! er wie = der = ste = het nicht dem, was der from = me Klaus - ner spricht!

f

Vi - va il Si - gnor che gra - zia a lu - i con - ce - de del sant' uo - mo pre - sta fè.
Hail, no - ble Prince, our pray'rs were not . . in vain, for peace and mer - cy smile a - gain.
Heil un - ferm Herrn! er wie = der = ste = het nicht dem, was der from = me Klaus - ner spricht!

UGO. (Dittotar.)

Se nel sen - tier, ri - en - tri dell' o - nor fien
To prove my par - don is sin - cere, my
Be = wahrst du dich, wie dich der Greis er = fand, dann

p

GIULIO. (Mar.)

pa - ghi i vo - ti del tu - o COR. Ah!
hand . . . shall con - se - crate the band. Oh!
knüpft' ich sel = ber Eu = er Band! Die

qual . . . sia l'in . . . dol del . . . mio co - re, un
while . . . pos - sess'd . . . of this . . . bright trea - sure, no
 Zu = = funft soll . . . mein Herz . . . be = wä h = ren, flets

gior - no io spe - ro a voi . pro - var, È
vi - - - cious thought . . . will dare . in - trude. Oh
 hei = = lig fet . . . mir Recht . . . und Pflicht! D

RESEDA.
 (Agathe.)

sì . . . com - mos - so ehe . . . del co - re or
let . . . these glow - ing tears . . . of plea - sure pro -
 let . . . den Dant in die = = fen Zäh = ren: daß

non può i sen - si a voi . spie - gar.
claim . . . my bo - som's gra - ti - tude.
 chwa = = che Wort . . . ge = nügt ihm nicht.

UGO. (Sttofar.)

Pien di cle - men - za è il gran Fat - to - re, . . . ea tut - ti in -
 As we should hope to be . . . for - giv'n, . . . so should we
 Der ü = ber Ster = nen ist . . . voll Gna = de, drum ehrt es

EREMITA. (Gremitt)

Pien di cle - men - za è il gran Fat - to - re, . . . ea tut - ti in -
 As we should hope to be . . . for - giv'n, . . . so should we
 Der ü = ber Ster = nen ist . . . voll Gna = de, drum ehrt es

ANNETTA. (Nennchen.)

- - se - gna a per - - do - nar! Di - let - ta a - mi - ca, in
 o - ther's faults . . . for - give! And oh . . . with what . . . en -
 Fürst = en, zu . . . ver = zeih'n! D bann, . . . ge = lieb = te

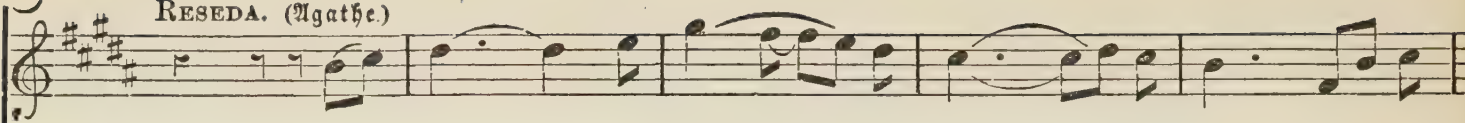
MARZIO. (Runo.)

- - se - gna a per - - do - nar! O - nor, vir - - tu - de,
 o - ther's faults . . . for - give! And may the blest a - -
 Fürst = en, zu . . . ver = zeih'n! Weicht nim = mer von der

sen . . . d'a - mo - - re, po - trai . . . tran - quil - - - la giu - - bi -
 rap - tur'd feel - ing shall I the bri - - - dal chap - - let
 Freun = din, schmüd = e ich dich . . . auf's Neu . . . zum Trau = al

fe - de eo - nor, . . . nel cor do - ve - te o - gnor ser -
 ward . . . of Hea - ven, de - crees that ye in joy . . . may
 Tu = gent Bfa = de, um Eu = res Glück = es werth . . . zu

RESEDA. (Agathe.)



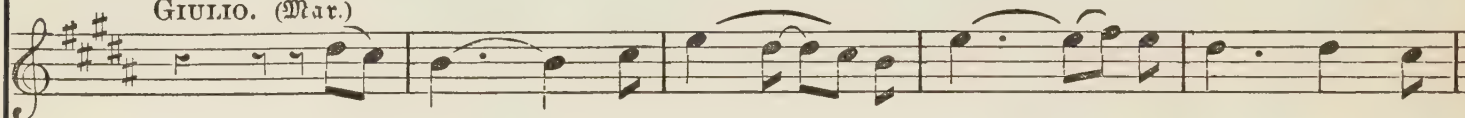
È sì . . com-mos - - so che . . del co - re non
Oh let . . these glow - - ing tears . . of plea - sure pro -
 Dief't . . den Dank . . in die . . fen Zäh ren; daß

ANNETTA. (Mennchen.)



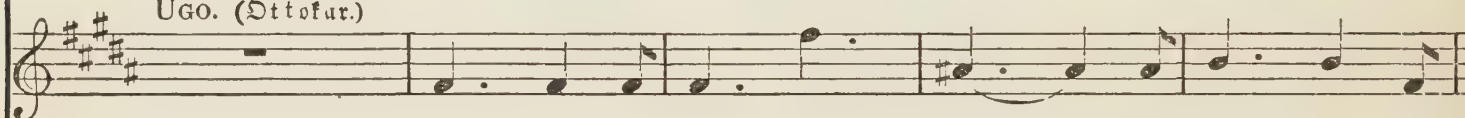
- lar, di - let - ta a - mi - ca, in sen . . d'a - mo - re, po -
wreathe, oh, . . with what . . en - rap - tur'd feel - ing shall
 tar! bann, . . ge - lieb te Freun - din, schmä de ich

GIULIO. (Mar.)



Ah! qual . . sia l'in - - dol del . . mio co - re, un
Oh while . . pos - sess'd . . of this bright trea - sure no
 Die Zu - kunft soll mein Herz . . be - wäh ren! stets

UGO. (Ottofar.)



Pien di cle - men - za è il gran . . Fat - to - re, e a
As we should hope to be . . for - giv - en, so
 Der ü - ber Ster - nen ist voll Gna de; drum

MARZIO. (Runo.)



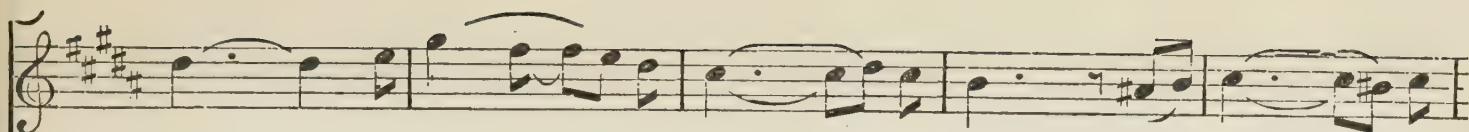
- bar, o - nor, vir - tu - de, fe - de e o - no - re, nel
live, and may the blest a - - ward of Hea - ven de -
 fein! weicht nim mer von der Lu - gend Bfa de, um

EREMITA. (Eremit.)

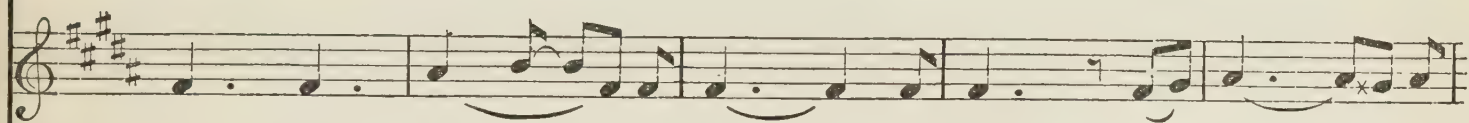


O - nor, vir - tu - de, fe - de e o - no - re, nel
As we should hope to be for - giv - en, so
 Der ü - ber Ster - nen ist voll Gna de; drum





può . . . i sen - si a voi - spie - gar, pien di . . . cle -
 claim . . . my bo - som's gra - ti - tude, oh, let . . . these
 schwa . . . che Wort . . . ge - nißt . . . ihm nicht! o les't . . . den



- trai tran - quil - la giu - bi - lar, pien di . . . cle -
 I the bri - dal chap - let wreath and oh . . . with
 dich auf's Neu . . . zum Trau . . . al - tar! o bann, . . . ge-



gior - no io spe - ro a voi . . . pro - var, pien di . . . cle -
 vi - cious thought . . . will dare . . . in - trude, and while . . . pos -
 hei . . . lig sei . . . mir Recht . . . und Pflicht! die Zu . . . tunf



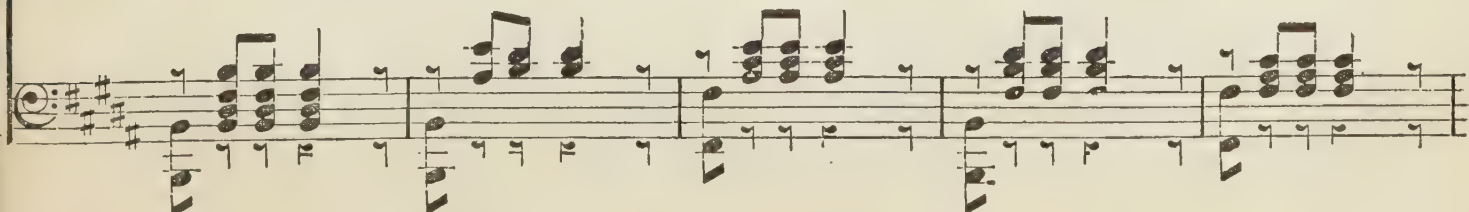
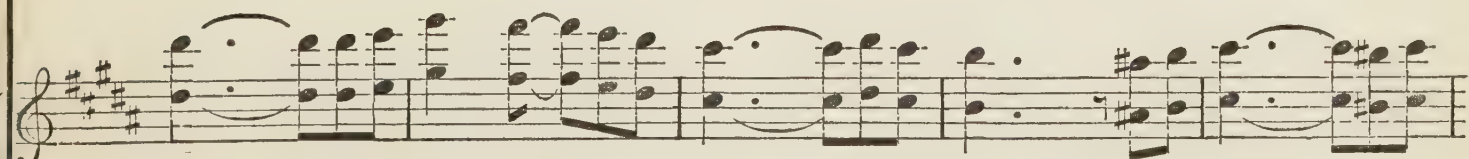
tut - ti in - se - gna a per - do - nar, pien di . . . cle -
 should we o - thers' faults . . . for - give as we . . . should
 ehrt es Fürst en, zu ver - zeih'n! ber ü . . . ber

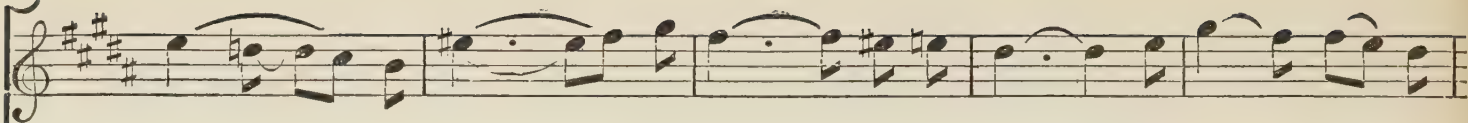


cor do - ve - te o - gnor . . . ser - bar, pien di . . . cle -
 cree that ye in joy may . . . live, and may . . . the
 Eu - res Glück es werth zu . . . fein! weicht nim . . . mee



cor do - ve - te o - gnor ser - bar, di . . . cle -
 should we o - thers' faults for - give, as we should
 ehrt es Fürst en, zu ver - zeih'n! ber ü . . . ber

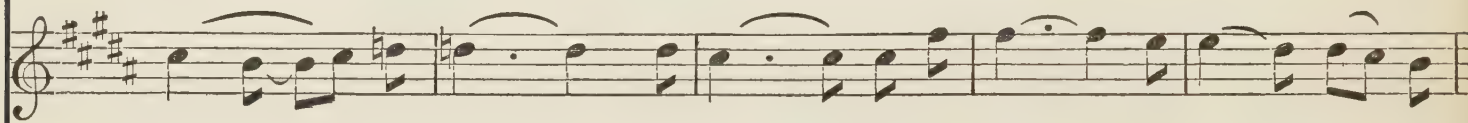




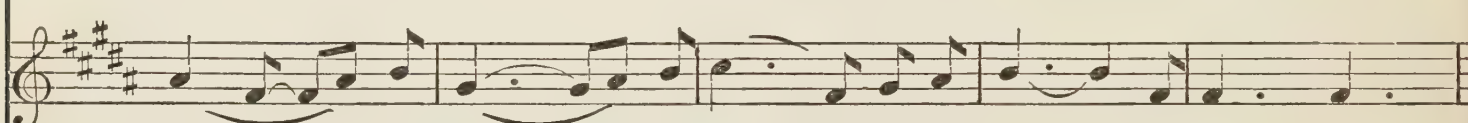
- - men - - za è il gran . . . Fat-to - re, e a tut - ti in - se - gna a
glow - - - ing tears . . . of plea - - sure pro claim . . . my bo - - som's
Dank . . . in die - fen Zäh - ren! das schwa - che Wort . . . ge -



- - men - - za è il gran . . . Fat-to - re, e a tut - ti in - se - gna a
what . . . en - rap - tur'd feel - - ing shall I . . . the bri - dal
lieb . . . te Freun - din, schmück - e ich rich . . . auf's neu . . . zum



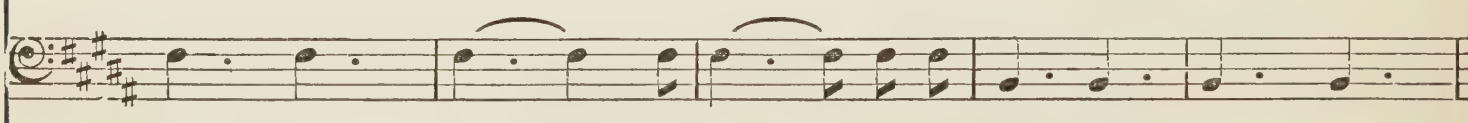
- - men - - za è il gran . . . Fat-to - re, e a tut - ti in - se - gna a
- - - sess'd . . . of this . . . bright tree - sure . . . no vi - - cious thought . . . will
soll . . . mein Herz be - wäh - ren . . . stets hei - lig sei . . . mir



- - men - - za è il gran . . . Fat-to - re, e a tut - ti in - se - gna a
hope . . . to be . . . for - giv - en, so should . . . we o - - thers'
Ster - nen ist . . . voll Gna - de, drum ehrt . . . es Fürst - en,

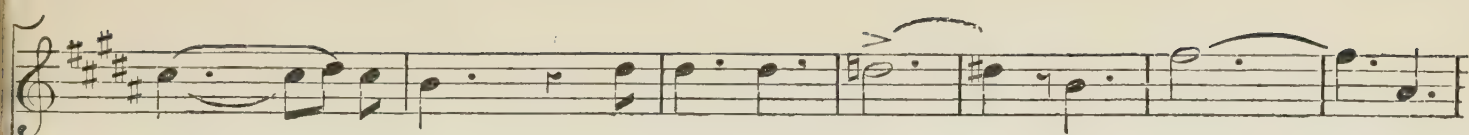


- - men - - za è il gran . . . Fat-to - re, e a tut - ti in - se - gna a
blest . . . a - ward . . . of Hea - - ven de - cree that ye in
von . . . der Zu - gend Pfä - de, um Eu - res Glück . . . es



- - men - za è il gran . . . Fat-to - re, e a tut - ti in - se - gna a
hope to be . . . for - giv - en, so should we o - - thers'
Ster - nen ist . . . Gvöll na - de, drum ehrt es Fürst - en,

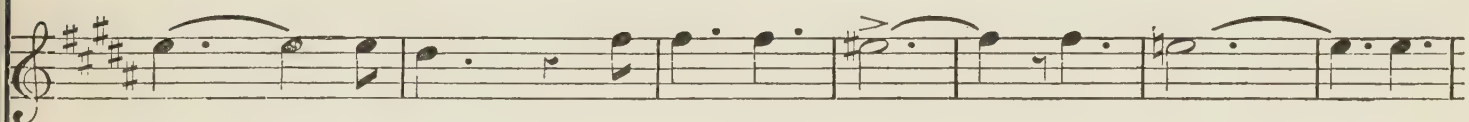




per - do - nar, a per - do - nar, a per - do -
gra ti - tude, *pro - claim my bo -* *gra ti -*
 nügt ihm nicht! das schwach e Wort ge nügt ihm



per - do - nar, a per - do - nar, a per - do -
chap let wreath, *shall I the bri -* *dal chap let*
 Trau al tar! ich schmück e dich zum Trau al



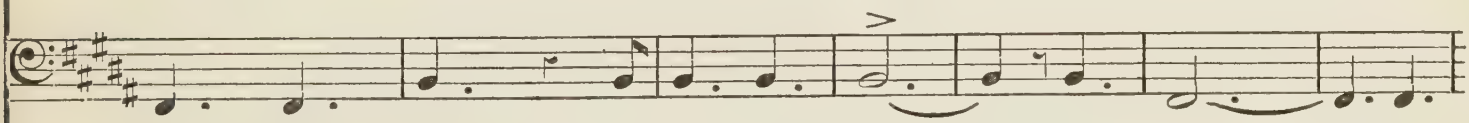
per - do - nar, a per - do - nar, a per - do -
dare in - trude, *no vi - cious thought* *dare in -*
 Recht und Pflicht! stets hei lig sei mir Recht und



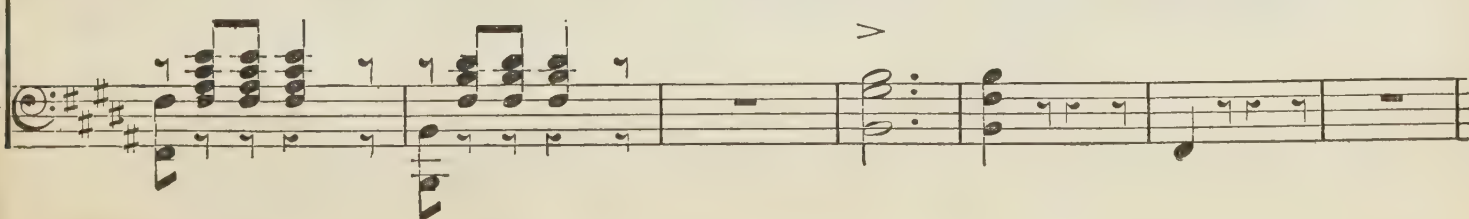
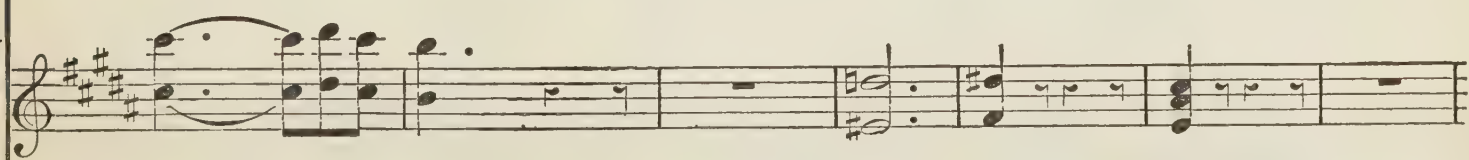
per - do - nar, a per - do - nar, a per - do -
faults for - give, *so should we o -* *faults for -*
 zu ver zeih'n! drum ehrt es Fürst en, zu ver

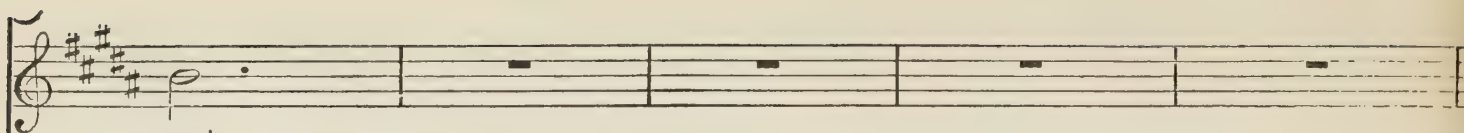


per - do - nar, a per - do - nar, a per - do -
joy may live, *de - cree that ye in* *joy may*
 werth zu sein! um Eu res Glück es werth zu

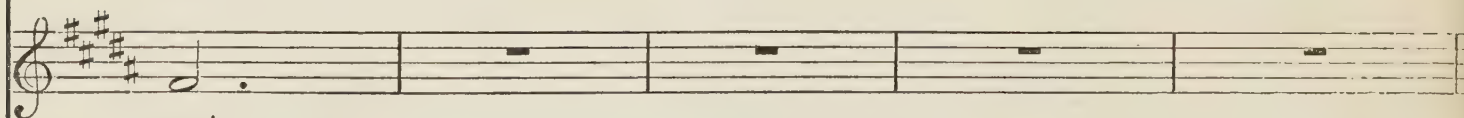


per - do - nar, a per - do - nar, a per - do -
faults for give, *so should we o -* *faults for*
 zu ver zeih'n! drum ehrt es Fürst en, zu ver





- nar!
- *twile.*
- nicht!



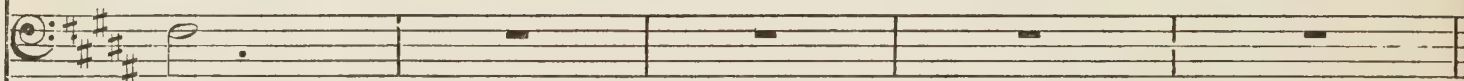
- nar!
- *wreathe'*
- tar!



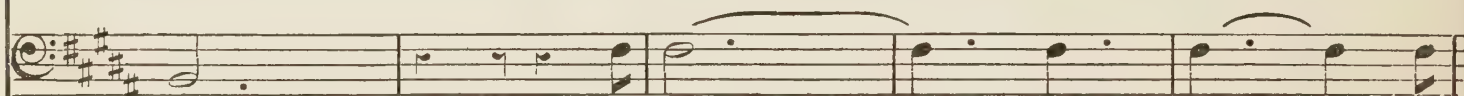
- nar!
- *trude.*
- Pflicht!



- nar!
- *give.*
- zeih'n!

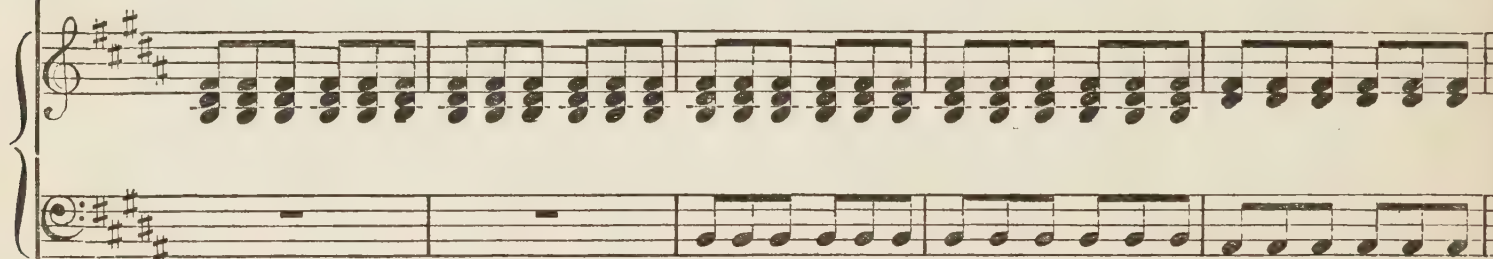


- nar!
- *live.*
- fein!

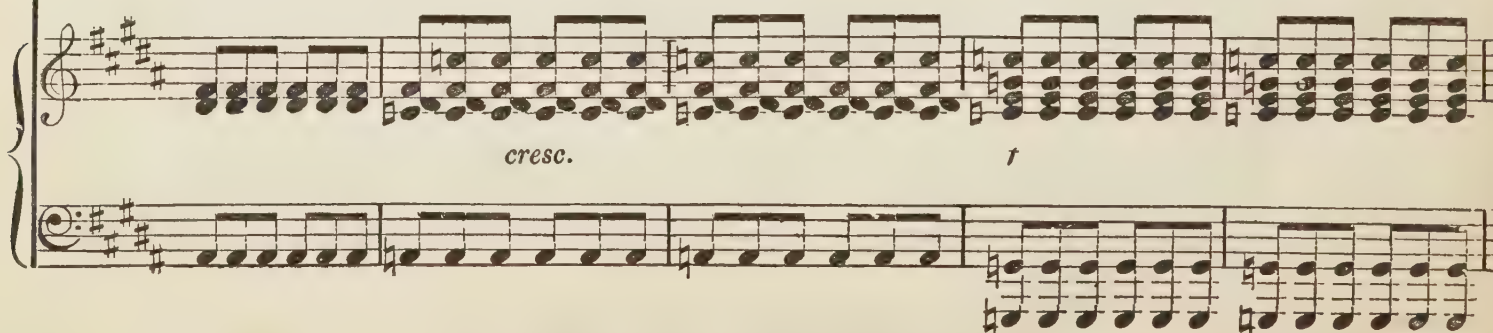


- nar!
- *give.*
- zeih'n!

Ed or . . . di - vo - ti i
Up - raise . . . *your* - hands . . . *and*
Doch jetzt . . . er - hebt . . . noch



no - stri vo - ti, . . . al gran - - - de ed al buon
hum - bly kneel - ing . . . *in* *tune* - - - *ful song* *your*
Gu - re Bli - de . . . zu dem, . . . der Schuß der



Di o da noi si de - - - ve of
 spi - rits, your grate - ful spi - rits
 Un - schuld, der Schutz der Un - schuld

cresc.

CORO. tutti.
 Soprani.

ff Su Te i nostri sguardi noi u - mi-li al-zia-mo, e - ter - no, be - ni - gno del mon-do Fat - tor!

Now, now let us raise our . . hands & hearts to Hea - ven, and thus, thus give praise where praise should be giv'n.
 Ja, laßt uns zum Him-mel die Blick - e er - he - ben, und fest auf die Len - kung des E - wig - en bau'n;

Contralti.

ff Su Te i nostri sguardi noi u - mi-li al-zia-mo, e - ter - no, be - ni - gno del mon-do Fat - tor!

Now, now let us raise our . . hands & hearts to Hea - ven, and thus, thus give praise where praise should be giv'n.
 Ja, laßt uns zum Him-mel die Blick - e er - he - ben, und fest auf die Len - kung des E - wig - en bau'n;

Tenori.

ff Su Te i nostri sguardi noi u - mi-li al-zia-mo, e - ter - no, be - ni - gno del mon-do Fat - tor!

Now, now let us raise our . . hands & hearts to Hea - ven, and thus, thus give praise where praise should be giv'n.
 Ja, laßt uns zum Him-mel die Blick - e er - he - ben, und fest auf die Len - kung des E - wig - en bau'n;

Bassi.

ff Su Te i nostri sguardi noi u - mi-li al-zia-mo, e - ter - no, be - ni - gno del mon-do Fat - tor!

Now, now let us raise our . . hands & hearts to Hea - ven, and thus, thus give praise where praise should be giv'n.
 Ja, laßt uns zum Him-mel die Blick - e er - he - ben, und fest auf die Len - kung des E - wig - en bau'n;

- frir!

breathe.

war.

Largo maestoso.

ff *dimin.* *p*

Allegro vivace.

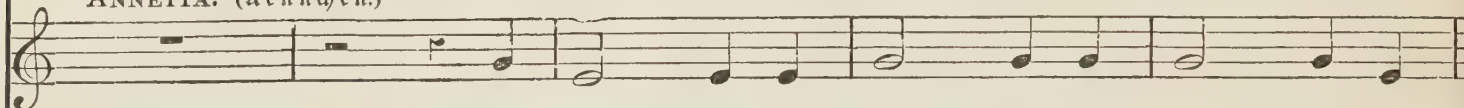
dolce.

RESEDA. (Agathe.)



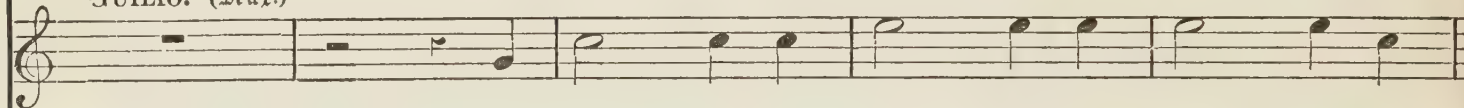
Al tro - no ce - le - ste le pre - ci por -
 To Heav'n, then, we raise up our hearts and our
 Wer rein ist von Her zen und schuld los von

ANNETTA. (Mennchen.)



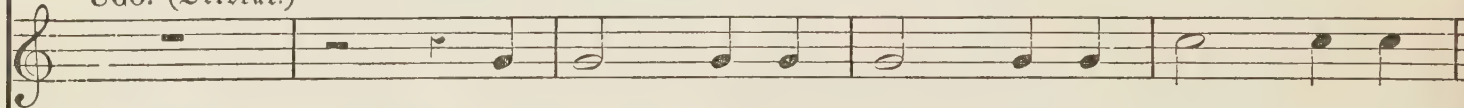
Al tro - no ce - le - ste le pre - ci por -
 To Heav'n, then, we raise up our hearts and our
 Wer rein ist von Her zen und schuld los von

GUILIO. (Mar.)



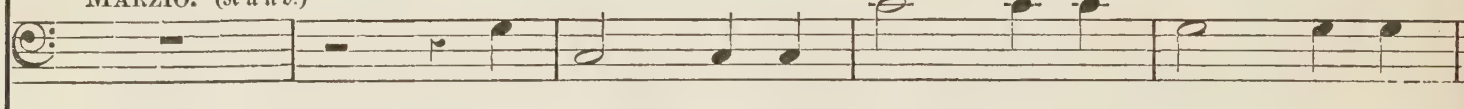
Al tro - no ce - le - ste le pre - ci por -
 To Heav'n, then, we raise up our hearts and our
 Wer rein ist von Her zen und schuld los von

UGO. (Ottokar.)



Al tro - no ce - le - ste le pre - ci por -
 To Heav'n, then, we raise up our hearts and our
 Wer rein ist von Her zen und schuld los von

MARZIO. (Runo.)



Al tro - no ce - le - ste le pre - ci por -
 To Heav'n, then, we raise up our hearts and our
 Wer rein ist von Her zen und schuld los von

EREMITA. (Eremit.)



Al tro - no ce - le - ste le pre - ci por -
 To Heav'n, then, we raise up our hearts and our
 Wer rein ist von Her zen und schuld los von





- gia - mo, di gra - zie, di gio - ja, di fer - vi - do a-mor,
 voi - ces in thanks for the mer - cy to in - no - cence shown!
 Le - ben, darf kind - lich der Mil - de des Ba - ters ver-trau'n!

al tro - no ce -
 Mer - cy
 Sa, laßt



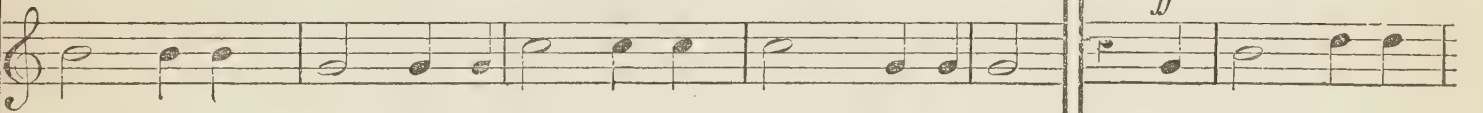
- gia - mo, di gra - zie, di gio - ja, di fer - vi - do a-mor,
 voi - ces in thanks for the mer - cy to in - no - cence shown!
 Le - ben, darf kind - lich der Mil - de des Ba - ters ver-trau'n!

al tro - no ce -
 Mer - cy
 Sa, laßt



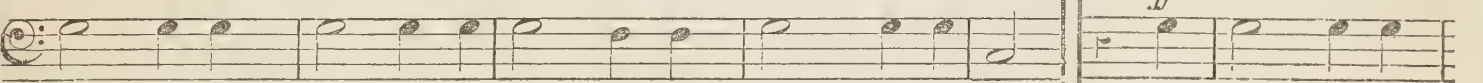
- gia - mo, di gra - zie, di gio - ja, di fer - vi - do a-mor,
 voi - ces in thanks for the mer - cy to in - no - cence shown!
 Le - ben, darf kind - lich der Mil - de des Ba - ters ver-trau'n!

al tro - no ce -
 Mer - cy
 Sa, laßt



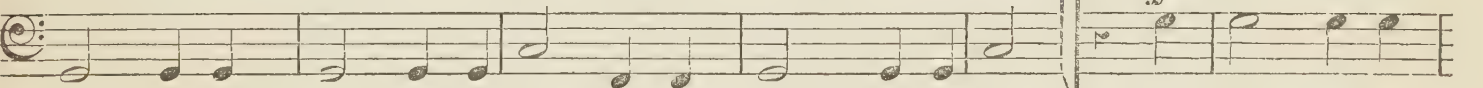
- gia - mo, di gra - zie, di gio - ja, di fer - vi-do a-mor,
 voi - ces in thanks for the mer - cy to in - no-cence shown!
 Le - ben, darf kind - lich der Mil - de des Ba - ters ver-trau'n!

al tro - no ce -
 Mer - cy
 Sa, laßt



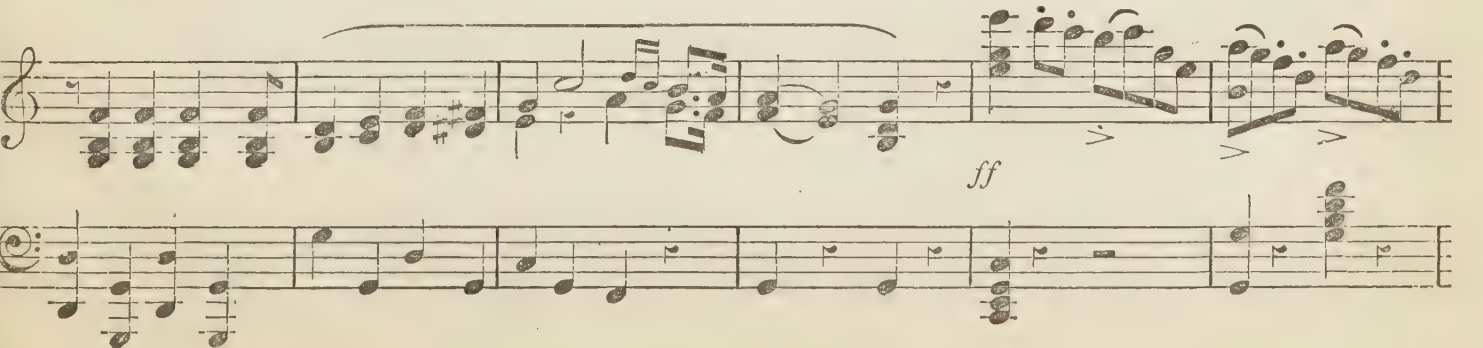
- gia - mo, di gra - zie, di gio - ja, di fer - vi-do a-mor,
 voi - ces in thanks for the mer - cy to in - no-cence shown!
 Le - ben, darf kind - lich der Mil - de des Ba - ters ver-trau'n!

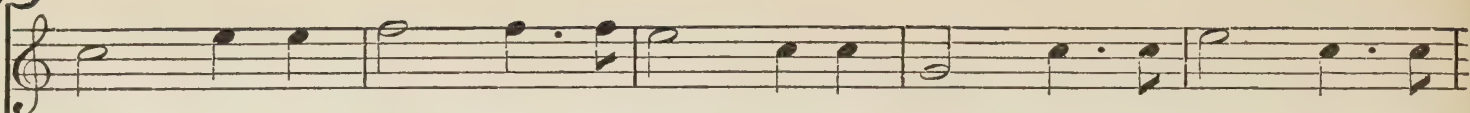
al tro - no ce -
 Mer - cy
 Sa, laßt



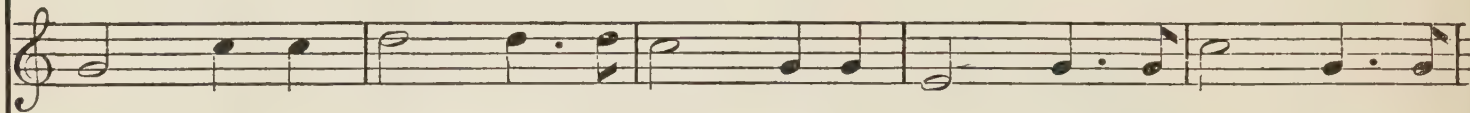
- gia - mo, di gra - zie, di gio - ja, di fer - vi-do a-mor,
 voi - ces in thanks for the mer - cy to in - no-cence shown!
 Le - ben, darf kind - lich der Mil - de des Ba - ters ver-trau'n!

al tro - no ce -
 Mer - cy
 Sa, laßt





- le - ste le pre - ci por - gia - mo di gra - zie, di gio - ja, di
is the . . bright - est . . . jew - el that e - ver . . . grac'd a . . .
uns die . . . Blick e er he ben, und fest auf die Len - fung des



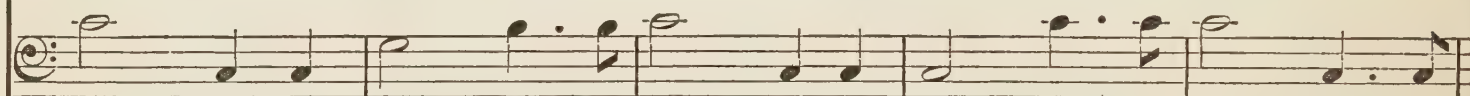
- le - ste le pre - ci por - gia - mo di gra - zie, di gio - ja, di
is the . . bright - est . . . jew - el that e - ver . . . grac'd a . . .
uns die . . . Blick e er he ben, und fest auf die Len - fung des



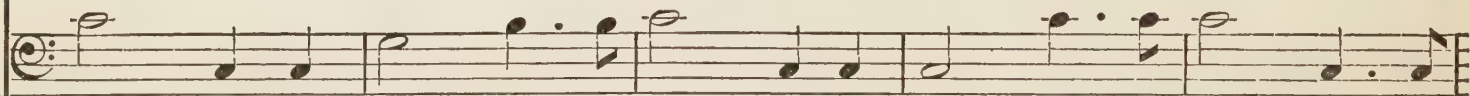
- le - ste le pre - ci por - gia - mo di gra - zie, di gio - ja, di
is the . . bright - est . . . jew - el that e - ver . . . grac'd a . . .
uns die . . . Blick e er he ben, und fest auf die Len - fung des



- le - ste le pre - ci por - gia - mo di gra - zie, di gio - ja, di
is the . . bright - est . . . jew - el that e - ver . . . grac'd a . . .
uns die . . . Blick e er he ben, und fest auf die Len - fung des

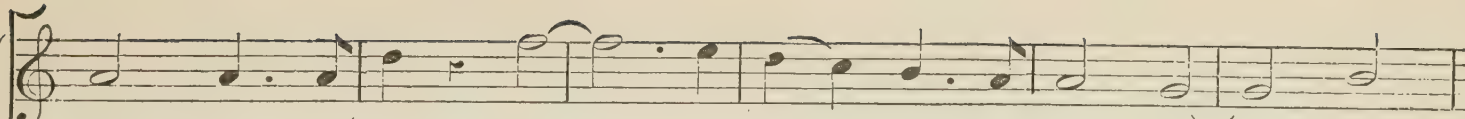


- le - ste le pre - ci por - gia - mo di gra - zie, di gio - ja, di
is the . . bright - est . . . jew - el that e - ver . . . grac'd a . . .
uns die . . . Blick e er he ben, und fest auf die Len - fung des

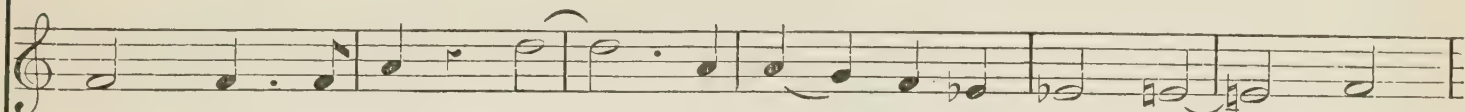


- le - ste le pre - ci por - gia - mo di gra - zie, di gio - ja, di
is the . . bright - est . . . jew - el that e - ver . . . grac'd a . . .
uns die . . . Blick e er he ben, und fest auf die Len - fung des



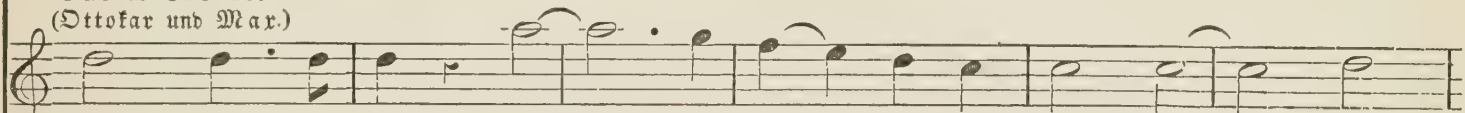


fer - vi - do a - mor, si, di gra - zie, di fer - vi - do a -
mo - narch's . . . throne, mer - cy is the . . . bright - est . . . jew -
& wi - gen bau'n, fest ber Mil - de des Ba - ters . . . ver -



fer - vi - do a - mor, si, . . . di gra - zie, di fer - vi - do a -
mo - narch's . . . throne, mer - cy is the . . . bright - est . . . jew -
& wi - gen bau'n, fest . . . ber Mil - de des Ba - ters . . . ver -

UGO E GIULIO.
(Ottokar und Mar.)

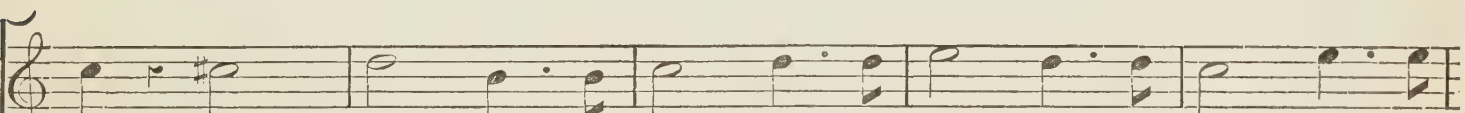
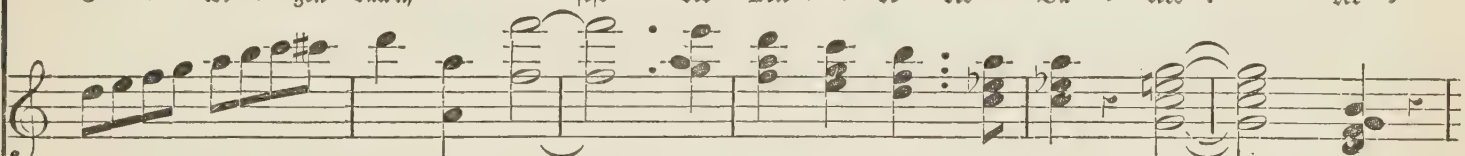


fer - vi - do a - mor, si, . . . di gra - zie, di fer - vi - do a -
mo - narch's . . . throne, mer - cy is the . . . bright - est . . . jew -
& wi - gen bau'n, fest . . . ber Mil - de des Ba - ters . . . ver -

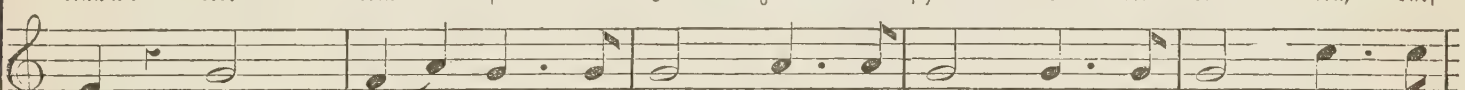
MARZIO E EREMITA.
(Runo und Eremit.)



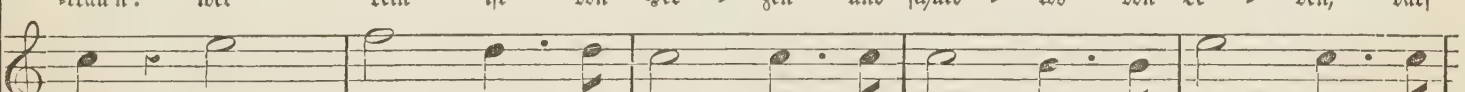
fer - vi - do a - mor, si, di gra - zie, di fer - vi - do a -
mo - narch's . . . throne, mer - cy is the . . . bright - est . . . jew -
& wi - gen bau'n, fest ber Mil - de des Ba - ters . . . ver -



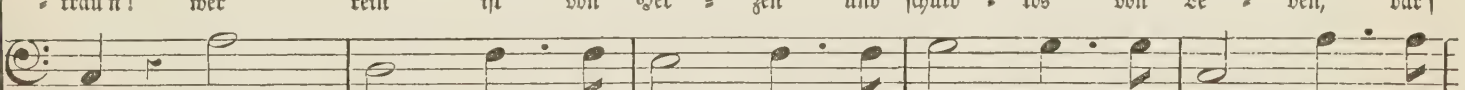
- mor, al tro - no ce - le - ste le pre - ci por - gia - mo di
- el that e - ver . . . grac'd a . . . mo - narch's . . . throne, that . . .
- trau'n! wer rein ist von Her - zen und schuld - los von Le - ben, darf



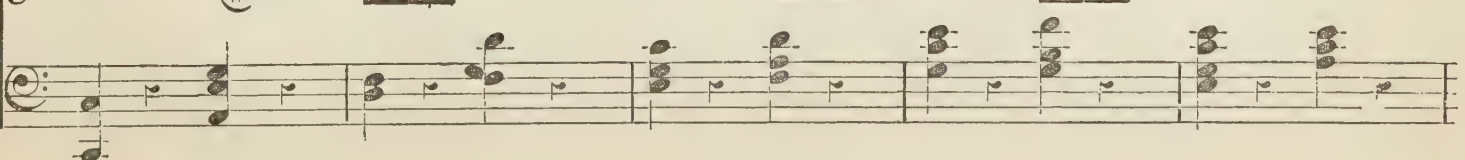
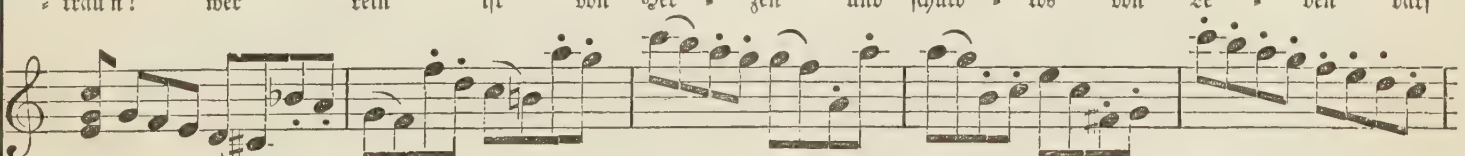
- mor, al tro - no ce - le - ste le pre - ci por - gia - mo di
- el that e - ver . . . grac'd a . . . mo - narch's . . . throne, that . . .
- trau'n! wer rein ist von Her - zen und schuld - los von Le - ben, darf



- mor, al tro - no ce - le - ste le pre - ci por - gia - mo di
- el that e - ver . . . grac'd a . . . mo - narch's . . . throne, that . . .
- trau'n! wer rein ist von Her - zen und schuld - los von Le - ben, darf



- mor, al tro - no ce - le - ste le pre - ci por - gia - mo di
- el that e - ver . . . grac'd a . . . mo - narch's . . . throne, that . . .
- trau'n! wer rein ist von Her - zen und schuld - los von Le - ben, darf



gra - zia, di gio - ja, di fer - vi - do a - mor, di
e - ver . . . grac'd . . . a mo - narch's . . . throne, *that*
 find = lich der Mil = de des Ba = ters ver = trau'n! darf

gra - zia, di gio - ja, di fer - vi - do a - mor, di
e - ver . . . grac'd . . . a mo - narch's . . . throne, *that*
 find = lich der Mil = de des Ba = ters ver = trau'n! darf

gra - zia, di gio - ja, di fer - vi - do a - mor, di
e - ver . . . grac'd . . . a mo - narch's . . . throne, *that*
 find = lich der Mil = de des Ba = ters ver = trau'n! darf

gra - zia, di gio - ja, di fer - vi - do a - mor, di
e - ver . . . grac'd . . . a mo - narch's . . . throne, *that*
 find = lich der Mil = de des Ba = ters ver = trau'n! darf

ff

fer - - - vi - do a - mor, . . . di fer - -
e - - - ver . . . grac'd . . . a mo - - -
 find = lich der Mil = de des Ba =

fer - - - vi - do a - mor, . . . di fer - -
e - - - ver . . . grac'd . . . a mo - - -
 find = lich der Mil = de des Ba =

fer - - - vi - do a - mor, . . . di fer - -
e - - - ver . . . grac'd . . . a mo - - -
 find = lich der Mil = de des Ba =

fer - - - vi - do a - mor, . . . di fer - -
e - - - ver . . . grac'd . . . a mo - - -
 find = lich der Mil = de des Ba =

- vi - do a - mor, di fer - vi - do a-mor si, si, di fer - vi - do a -
 - narch's . . . throne, that e - ver . . . grac'd a mo - narch's throne, a mo - narch's
 . ters ver . trau'n! darf kind . lich der Mil . de des Ba . ters ver .

- vi - do a - mor, di fer - vi - do a-mor si, si, di fer - vi - do a -
 - narch's . . . throne, that e - ver . . . grac'd a mo - narch's throne, a mo - narch's
 . ters ver . trau'n! darf kind . lich der Mil . de des Ba . ters ver .

- vi - do a - mor, di fer - vi - do a-mor si, si, di fer - vi - do a -
 - narch's . . . throne, that e - ver . . . grac'd a mo - narch's throne, a mo - narch's
 . ters ver . trau'n! darf kind . lich der Mil . de des Ba . ters ver .

- vi - do a - mor, di fer - vi - do a-mor si, si, di fer - vi - do a -
 - narch's . . . throne, that e - ver . . . grac'd a mo - narch's throne, a mo - narch's
 . ters ver . trau'n! darf kind . lich der Mil . de des Ba . ters ver .

- mor!
 throne!
 trau'n!

- mor!
 throne!
 trau'n!

- mor!
 throne!
 trau'n!

- mor!
 throne!
 trau'n!

FINE DELL' OPERA.

UNIVERSITY OF TORONTO
FACULTY OF MUSIC
LIBRARY

74013

